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4 SONGS
WITH BASS LINES

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COVER PHOTOGRAPH: ROSS HALFIN



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THE WOODSHED

JUNE 2009

GET ON THE GOOD FOOT

IN UNSETTLING ECONOMIC times it's reassuring to catch up with old friends and find comfort in the familiar. It's doubly good when you discover your old pals are happy and doing well. So when we heard *Guitar World* regulars Joe Satriani, Sammy Hagar, Michael Anthony and Chad Smith were putting together Chickenfoot, the super-est of rock supergroups, it was only natural that we should knock on their door and see what was up.

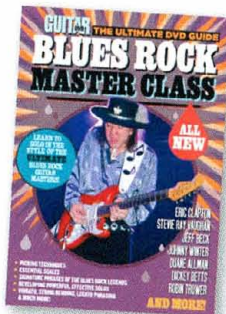
It'll be a few months before you can hear the fruits of their labors, but we can tell you in advance that it'll be worth the wait. The tracks we heard were hard, fast and uplifting—the perfect medicine for these downward-trending times. *Guitar World* sat down with these great musicians to conduct a world-exclusive interview that presents the whole story on how the band was formed.

In addition to Joe, Sammy, Mike and Chad, we check in on

some of our other favorite folks, including Zakk Wylde, Mark Tremonti, the legendary Jeff Beck, Yngwie Malmsteen and John Petrucci, who all have interesting new projects in the works. Hmm... With so many musicians hard at work, maybe the times are as tough as they seem. Or maybe things are just starting to look up.

SOME OF YOU MIGHT NOTICE

that this month we're transcribing four songs instead of our usual five. Don't worry—this is not a new policy. At the last minute we got the green light to run our transcription of "All Nightmare Long" from Metallica's latest album, *Death Magnetic*. It's one of our favorite tracks from the record, and we wanted to present our transcription for it as soon as we could.



Due to the song's length, we had to nuke one of our existing transcriptions. It was a tough decision, but we hope you don't mind too much. Next month, we'll be back with five songs (with bass lines, of course).

And, one final note: *Guitar World's* instructional DVDs have been such a hit with everyone, and we're glad to announce we have more on the way. We've just added our *Blues Rock Master Class* DVD

to our offerings. It features all-new content, in which associate editor Andy Aledort shows you essential scales for soloing and how to play in the style of masters like Eric Clapton, SRV, Dickie Betts, Duane Allman and others. It's available only at the *Guitar World* online store (guitarworld.com/store).

—BRAD TOLINSKI
Editor-in-Chief

PHOTO: NEIL ZLOZOWER

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APRIL SHOWERS

I'm 15 and flipped out when I saw the April issue cover with Adam Jones and Kirk Hammett! I was afraid the world had forgotten about Adam...

—Chris Campbell

I can't tell you how great it was to see the article on Criss Oliva and the transcription of Savatage's "Hall of the Mountain King" in the April issue. I've been a fan of Savatage and Criss' playing for many years, but I never thought I'd see such a tribute in *Guitar World*. Thank you for proving me wrong! Now off to learn "Hall of the Mountain King."

—Justin "Anubis" Hilterbrick

Over the past year or so, Jeff Loomis has quickly become one of my all-time favorite guitarists and is, in my mind, one of the most underrated guitarists in metal. It is great to see him finally getting the recognition he deserves. Props on a great interview/lesson. I'm looking forward to tackling his *Super Shred Guitar* instructional *Guitar World* DVD.

—Brendan Snow

HOME STUDY

Thanks for the transcription of Coheed and Cambria's "Welcome Home." [April 2009] My friend and I were trying to figure out how to play that song for over two weeks, but none of the tablature sounded right. Then I open the mailbox and there was the *Guitar World* transcription. Now I can't stop playing it.

—Jacob K

CULT PERSONALITIES

I'm rarely moved to write to a magazine about anything, but on the subject of the Top 25 Cult Guitarists, it's about fricking time the late, great Rory Gallagher got a mention in *Guitar World*. Maybe it's time for a feature article on a guy who continues to grow in stature and legend almost 14 years after his death.

—Bill

Robert Johnson. I heard the name before but really was never interested in him until I read your



AS I LISTEN TO THE CLASSIC STOOGES ALBUM FUNHOUSE, I KNOW RON ASHETON'S MUSIC AND LEGACY WILL LIVE ON.

Top 25 Cult Guitarists article. Amazing, that's what I say about him. I found some of his songs on YouTube and after hearing his voice and his guitar playing, it has opened up my eyes. Thanks for exposing me to him and all of the other great guitar players past and present.

—Daniel Mendez

I just wanted to drop you a line and say "thank you" for the mention in the Top 25 Cult Guitarists article in the April issue. That is just too cool, and it means a lot.

—Trey Azagthoth, Morbid Angel

SOUL MAN

I was shocked when I heard that Stooges guitarist Ron Asheton had passed away. I'm 14 years old and have been playing for about four years, and Ron has been one of my greatest inspirations. He taught me that you didn't need to have the fastest riffs or the most dazzling solos to create music that has soul. And I know I'm not the only person who got that message from him. As I listen to the classic Stooges album *Funhouse*, I know Ron's music and legacy will live on.

—Tim Bingham

ON WITH THE SNOW

What do you do with all that snow in your front yard when you live in Greenfield, Indiana, on a busy street? Well, if you're me, you build a giant snow sculpture and spray paint it and cause traffic backups! I spent about four hours making this 15-foot guitar. I've



been doing this every year since 1997, when I made a giant bust of Homer Simpson.

—Rick Horton

CORRECTION

In the May issue of *Guitar World* the photo of the Jason Becker signature guitar by Paradise Guitars USA was inaccurate. It was missing a tuning pin on the headstock and the horns were accidentally cut off from the original photo. To see the guitar in its proper state, visit paradiseguitarsusa.com.

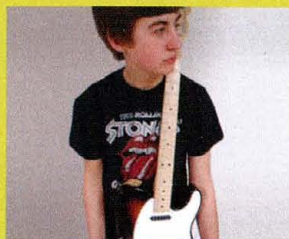
DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



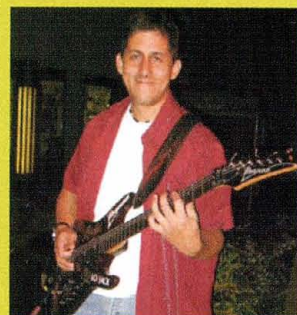
JOE DEGRAFFENREID

AGE 38
HOMETOWN Noble, Oklahoma
GUITARS 1998 Gibson Les Paul, 1988 Gibson Standard, Gibson Ace Frehley
SONGS I'VE BEEN PLAYING Kiss' "Black Diamond" and "100,000 Years," Iron Maiden's "Phantom of the Opera" and Black Sabbath's "Wicked World"
GEAR I MOST WANT ESP Alexi Laiho Signature, Washburn PS800 Paul Stanley Signature with Cracked Mirror finish



NOAH HIPPENSTEEL

AGE 14
HOMETOWN Modesto, California
GUITARS Fender Standard Telecaster with EMG pickups and 1975 Ibanez Concord 684
SONGS I'VE BEEN PLAYING Cream's "Sunshine of Your Love," the Beatles' "Day Tripper," Tool's "The Pot" and Coheed and Cambria's "Welcome Home"
GEAR I MOST WANT Gibson Les Paul Standard, Electro-Harmonix Big Muff π, Electro-Harmonix Octave Multiplexer and Cordoba 32EF flamenco acoustic guitar



BROOKE ADAY

AGE 41
HOMETOWN N/A
GUITARS Ibanez 540S, PRS SE Custom, Taylor NS32
SONGS I'VE BEEN PLAYING Foo Fighters' "My Life," Led Zeppelin's "Dancing Days" and Queen's "It's Late"
GEAR I MOST WANT Boss GT-10 guitar effect processor

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefait@guitarworld.com. And pray!

TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 26 YNGWIE MALMSTEEN 30 DEAR GUITAR HERO 34 SETLIST 36 & MUCH MORE!!!

FIFTH DIMENSION

KILLSWITCH ENGAGE ENTER NEW REALMS WITH THEIR UPCOMING ALBUM. [By JON WIEDERHORN]



Stroetzel



Dutkiewicz

FOR THE PAST DECADE, metalcore pioneers Killswitch Engage have repeatedly scrutinized and tweaked their sound to remain ahead of the curve. So when they listened back to their 2006 album *Daylight Dies* and determined it was a bit too structurally similar to 2004's *The End of Heartache*, they decided to make some changes for their upcoming, and as yet untitled, fifth record.

For starters, guitarists Adam Dutkiewicz and Joel Stroetzel added an array of spacious arpeggios, slow, sludgy stoner riffs and syncopated technical death metal passages to their trademark blend of chug-and-stomp rhythms and twin-guitar harmonies. Then they diversified their sound by dialing up new tones for different songs on a variety of

amps, including Splawns, Diezels, Fuchs and Oranges, and plugging in an array of overdrive and delay pedals.

Says Stroetzel "We wanted to have lots of textures and sounds going on so that everything is big and harmonically rich. We played guitars through a Leslie speaker and added tons of overdubs of octaves and feedback."

Killswitch Engage wrote 16 new songs for the album between September and December 2008, then entered the studio with veteran producer Brendan O'Brien (Bruce Springsteen, Pearl Jam, Mastodon), who they hoped would help further diversify their songs. But in late January, after Justin Foley tracked his drums, Dutkiewicz and Stroetzel decided they weren't comfortable in O'Brien's deluxe Atlanta studio, so they returned

“Anybody else would be fired for showing up to their job wasted.”
—Adam Dutkiewicz

to their Westfield, Massachusetts, studio, Zing, where Dutkiewicz had produced the group's previous albums. Dutkiewicz says, "It blew my mind that Brendan trusted me to go back there and record the guitars. But it was cool to have his input because that guy makes Platinum records in his sleep."

The record should be out in time for the band's appearance on this summer's Rockstar Mayhem festival. But Dutkiewicz is concerned about playing the material live. "A lot of it is really difficult to play," he gripes. "There's no way I'm gonna be able to pull it off live when I'm drunk as crap, so that means I can't get tossed until after the show. But I guess anybody else would be fired for showing up to their job wasted, so it's only fair." □

TITLE HOLDER

JOHN PETRUCCI TALKS ABOUT THE NEW DREAM THEATER ALBUM, CLAMS UP ON THE TITLE. [By JOE BOSSO]

“WE HAVE a name for the new album, but I can't tell you what it is yet,” says Dream Theater guitarist John Petrucci. “Otherwise, I won't feel very good about myself.”

Well, we certainly wouldn't want that. Fortunately, Petrucci is divulging some details about Dream Theater's follow-up to their 2007 album, *Systematic Chaos*. As has been the case on all Dream Theater albums, he's co-producing it with drummer Mike Portnoy. In addition, the band is sticking with engineer and mixer Paul Northfield, who has worked with the band in the past.

Says Petrucci, “Paul's done records we all love and admire, including Queensrÿche's *Operation: Mindcrime* and *Empire*. Plus, he's worked on some amazing Rush albums. As an engineer, he's

with us every step of the way, from the first stages of pre-production. He gets to the heart of what we're trying to accomplish.”

Which was no mean feat this time around, as Dream Theater went into the studio with no finished demos. The songs were “mere sketches of ideas,” Petrucci says. “We pretty much gathered around in a circle and jammed for days on end. It was a lot of fun. Little by little, great riffs and astounding parts started popping up. Then we started to whittle the ideas down, shave the edges off, throw out what doesn't work—all that.”

Petrucci describes one song that clocks in at 18 minutes as “cinematic in scope. It's really like three songs in one. But we didn't want to make it three songs. Don't ask me why, though—I can't say.” Otherwise, he wouldn't feel good about himself. ▣



BETCHA CAN'T PLAY THIS!

MARTY FRIEDMAN

For more information about Marty, visit martyfriedman.com.



“HERE'S ANOTHER wild-ride legato run that covers a huge range of notes and positions on the fretboard. This one is loosely based in the key of E.

“I start out in the open position with an exotic, Eastern-flavored note pattern on the high E string, using finger slides in conjunction with double hammer-ons and pull-offs to create a sinewy, snake-charmer kind of feel. This is followed at the end of bar 1 and the beginning of bar 2 by a pull-off and picking sequence on the top three strings that I proceed to move across the neck through bar 4. Notice how I pass through several different keys on the way down and incorporate chromatic notes into this part of the line.

“Then, in bar 5, and without missing a beat, I quickly shift up to the seventh fret and play an unusual ascending sweep arpeggio across the strings, incorporating hammer-ons and a slide into the sweep and landing on a high, subtle bend. I follow this in bar 7 with a bluesy sequence that I play twice then shift up two frets and repeat. It's a nice little phrasing box, so to speak, and somehow both positions seem to work in E.

“The last part of the run begins in bar 9 with a little Bm arpeggio (B D F#) sweep that flows right into another subtle, slow bend, this one from the sixth of B, G#, up to the seventh, A. Somehow, Bm arpeggios usually seem to work well in the key of E because they create a sus4 kind of sound. I then play a bluesy, chromatic cluster kind of thing in bar 10, intentionally letting the notes B and Bb ring together on the B

Freely

N.C.(E)

□ = downstroke ▽ = upstroke

and G strings to create a dissonant 'rub.' Notice that I'm not just playing a boring chromatic scale up and down but rather leaving out some notes and phrasing the ones I am playing in an interesting

contour. This is something you want to cultivate.

“I wrap up the run with a more down-to-earth, key-of-E, 12th-position box shape that I move across the strings

to the low E, using the index and ring fingers. I felt it was appropriate to end the run with a more familiar-sounding 'inside' lick like this to make it clear that we're still in the key of E.” ▣

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» NEW CONTENT

GuitarWorld.com is always brimming with fresh content, including new interviews, videos and features. Recent additions to the site include gear tour videos with the Deftones' Stephen Carpenter, Michael Angelo Batio and Slipknot's Jim Root and Mick Thomson, video lessons on how to play Pantera's "This Love," Van Halen's "Unchained" and the Beatles' "Day Tripper," demos of new gear like Fender's Road Worn Series guitars and ADK's Audiophile microphones and much more.

» SHINEDOWN AUTOGRAPHED PRS GUITAR GIVEAWAY!

Shinedown fans won't want to miss out on this awesome giveaway at GuitarWorld.com. Check out the Contests section of GuitarWorld.com to enter to win a PRS guitar signed by Zack Meyers and Shinedown, plus a year's supply of SIT Strings, autographed Shinedown posters, stickers, a T-shirt and the entire Shinedown CD catalog!



ON NEWSSTANDS NOW!

» GUITAR ONE PRESENTS: BLUES LEGENDS!

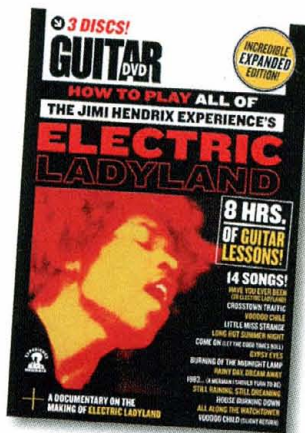
Fans of the blues won't want to miss this special magazine. Jam-packed with incredible historic interviews with such blues heroes as Eric Clapton, B.B. King, Buddy Guy and others, as well as lessons on how to play like Muddy Waters, John Lee Hooker, Robert Johnson and Freddie King, *Guitar One Presents: Blues Legends* is the ultimate companion for the blues guitarist. The magazine also contains complete guitar and bass transcriptions to "Stormy Monday" by the Allman Brothers Band, "Little Wing" by Stevie Ray Vaughan, Freddie King's "Hide Away" and Blind Blake's "Wabash Rag."



GUITAR WORLD DVD STORE

» NEW PRODUCT ALERT HOW TO PLAY ALL OF THE JIMI HENDRIX EXPERIENCE'S *ELECTRIC LADYLAND* DVD!

Available only at guitarworld.com/store, this monster instructional DVD will teach you how to play 14 songs from the great 1968 Jimi Hendrix Experience album, *Electric Ladyland*. Master teacher Andy Aledort—who has performed at numerous Jimi Hendrix tribute concerts around the world—walks you through such classic songs as "Crosstown Traffic," "Voodoo Chile," "All Along the Watchtower," "Little Miss Strange" and many others. This incredible expanded edition of the DVD contains more than eight hours of video and also includes a documentary on the making of *Electric Ladyland*.



INQUIRER [By JOE MATERA] **BRAD GILLIS** OF NIGHT RANGER

What inspired you to pick up a guitar?

In the Sixties, my brother used to buy a lot of records. He got me into music, and for my eighth birthday, I decided I wanted a guitar. My dad bought me a Kay guitar and amplifier, and my brother set me up with a pair of headphones and a little preamp so I could play along to his records. I used to sit in his room all day and all night playing Led Zeppelin, Santana, Big Brother, the Doors... What really got me off was Jimi Hendrix. That's when I started getting into lead guitar playing and creating my own style.

Do you recall your first gig?

There was a talent show in middle school, and I played [the Sixties garage-rock hit] "Gloria." I saw all the girls screaming and decided that's what I wanted to do.



With Jeff Watson (left) at Oakland Coliseum, in 1984

Ever had an embarrassing onstage moment?

Yes, the very first night I played with Ozzy in 1982. I'd sat in a hotel room for four days learning all of Randy [Rhoads]'s parts, but I'd never actually played with the full band before. Even at the soundcheck, we only played seven or eight songs, and Ozzy wasn't there. Our first gig was a sold-out show in New York. We were playing "Revelation (Mother Earth)," which is a slow ballad that gets faster about halfway through. I went into the fast part early, and Ozzy shot me a look. The next night, Sharon came up and said [mimicking her], "Bradley, I want you to have a great show tonight—but don't fuck up!"

What is your favorite piece of gear?

My red Strat, of course. I used it on Ozzy's

Speak of the Devil record and all of the Night Ranger records. But lately, I've been using a Soldano Decatone three-channel head, which is great. You would think that using a Stratocaster with a Floyd Rose over a wireless would give me a thin tone, but with the Decatone, I get a fat, strong sound live and in the studio.

Do you have any advice for young players?

Practice a lot and try to create your own style. That's what I tried to do when I incorporated the whammy bar into my playing. When Eddie Van Halen came out and started doing dive bombs, I wanted to be a little different, so I started raising harmonics on my guitar. And then I started screwin' around with the tremolo and came up with these different wacky sounds. But mainly, I tried to focus on creating my own style. □

MR. SOFTY

YNGWIE MALMSTEEN SHOWS HIS SENSITIVE SIDE ON THE MOSTLY ACOUSTIC *ANGELS OF LOVE*. [By JOE LALAINA Photograph by LARRY MARANO]



YNGWIE MALMSTEEN has built his career on his neoclassical style of shred, but the Swedish guitarist has a softer side, as he makes evident on his new all-instrumental acoustic album, *Angels of Love* (Rising Force Records). "It turned out far better than I expected," he says. "For years, people have been saying to me, 'Are you ever gonna do an acoustic record?' Well, here it is—signed, sealed and delivered."

For *Angels of Love*, Malmsteen revamped several of his signature ballads, including "Forever One," "Crying," "Brothers" and "Save Our Love," using acoustic guitar arrangements that feature

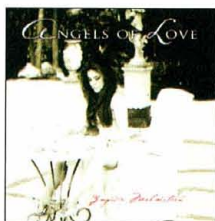
very little electric guitar work and no drums or vocals. "I played a couple of the melodies on the electric," he explains, "but there are no electric guitar solos.

Some of the melodies that were originally sung are now played on acoustic guitar. At times I doubletracked the acoustic and the electric, with the electric guitar in the background, almost like a voice. I also played cello and keyboards, but the acoustic guitar is the central instrument throughout the album."

Mostly, *Angels of Love* sounds quite delicate and intimate, with shredding kept to a minimum (for him), but it's a Malmsteen album through and through, thanks in large part to his

signature vibrato, which often leaps through the mix. It's front and center on "Ocean Sonata," the album's sole new composition. "I go ape-shit on that one," he says. "My tone sounds a bit Al Di Meola-ish."

On past albums Malmsteen showed a preference for nylon-string acoustics, but this time out he favored a steel-string Ovation C779 Custom Legend LX. "On a steel-string acoustic you get more sustain," he says, "so I stuck mostly to the Ovation. For the nylon-string stuff I used my beat-up acoustic-electric black Viper, which I often play onstage. On 'Forever One' I double the steel- and nylon-string guitars, which sound really cool together. I tried to keep the album as laidback as possible. It's not *that* laidback, but it's the most laidback I can get." □



INTRODUCING



HIGH PLACES

ALBUM *High Places* (Thrill Jockey)

THE SOUND Percussive, upbeat psychedelia

HISTORY With backgrounds in bassoon performance and visual art respectively, High Places' Mary Pearson and Rob Barber make a creative pair. To generate the group's eclectic racket, the Brooklyn-based musicians employ a wide array of tools, including kalimbas, plastic bags, reverb pedals, hand percussion, recorders, wooden blocks and guitar loops. They harness this madness on their self-titled debut, which unfolds like a pleasant acid trip.

TALKBOX "High Places is all about using unlikely objects to create familiar-sounding melodies and rhythms," says Barber. "But we also use acoustic guitars, 12-strings, banjos and cheap electric guitars."



OCEANO

ALBUM *Depths* (Earache)

THE SOUND Seven-string deathcore metal

HISTORY Formed in 2006 as a grindcore band, the Chicago-based Oceano have developed their sound into a full-fledged deathcore assault. Guitarists Jeremy Carroll and Andrew Mikhail lead the quintet's charge on their debut, *Depths*, which explodes with cookie-monster vocals, meatgrinding riffs and more breakdowns than you can shake a fist at.

TALKBOX Says Mikhail, "Pick-hand placement is a big factor on our tone, whether it's palm muting with your hand near the neck pickup or letting the palm mute bleed by your bridge."

DUFF McKAGAN'S LOADED

OFF BASS [By KORY GROW Photograph by NEIL ZLOZOWER]

DUFF McKAGAN made his name playing bass for Guns N' Roses and Velvet Revolver. But when it comes to being frontman for Loaded, his punk-inspired side project, he's strictly a six-stringer. Says Duff, "Singing and playing guitar is way easier than singing and playing bass. I don't know how Sting does what he does. He's a freak of nature."

The Seattle-based group released its debut album, *Dark Days*, in 2001 but parted ways after McKagan joined Velvet Revolver in 2002. The band reunited in 2008 during Velvet Revolver's own dark days with former frontman Scott Weiland. Says McKagan, "When it was getting really dramatic, it was nice for me to step away from it, musically, and just go play with Loaded up in Seattle." The sessions yielded the *Wasted Heart* EP in 2008. Now comes *Sick* (Century Media), Loaded's second full-length release in eight years. Says McKagan, "I guess it's never too late to make that second record."

McKagan and the band—guitarist Mike Squires, bassist Jeff Rouse and drummer Geoff Reading—decided to write a new album when, at a Christmas benefit gig, they realized how many good unrecorded songs they had. Although McKagan wrote most of the songs on *Dark Days*, much of *Sick* was composed by the band or with other writers. One track, the somber "Mothers Day," took shape from McKagan and Rouse jamming together on bass guitars. It was called "Two Basses" until McKagan wrote lyrics about friends he's lost to drugs.

Surprisingly, although doing time in GN'R and Velvet Revolver cemented his association with Slash, McKagan credits former Gunner Izzy Stradlin as the guitarist that most influenced his own rhythm playing. "I think from Izzy I learned where a rhythm guitar player should be, within the band," McKagan says. "As a result, I don't overthink it." □

“I guess it's never too late to make that second record.”

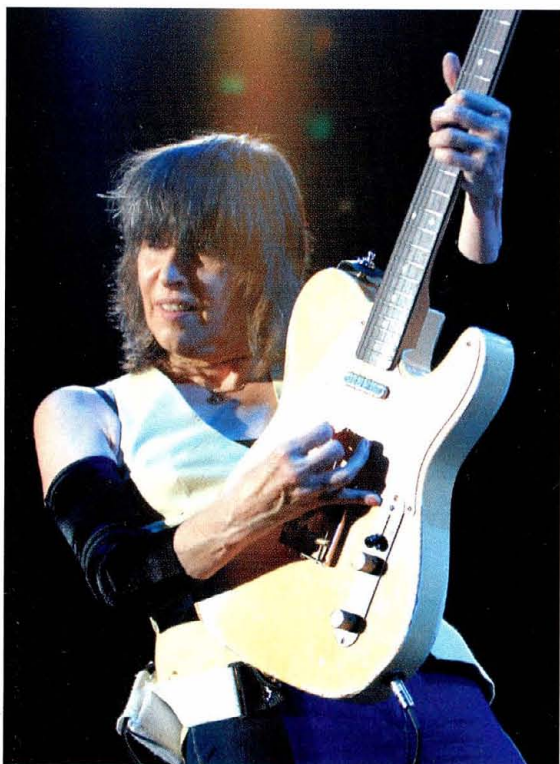


AXOLOGY

- **GUITARS** Fernandes Burny RLG-55, Gibson Les Paul
- **AMPS** Modded Marshall JCM2000
- **EFFECTS** None
- **STRINGS** Dunlop

CHRISSIE HYNDE

SHE'S THE ICONOCLASTIC LEADER OF THE PRETENDERS, AND SHE'S SPECIAL, SO SPECIAL. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS... [Interview by **BRAD ANGLE**]



After playing, writing and gigging for so many years, do you ever hit the wall musically? And what motivates you to push through that wall?

—Jimi Mitchell

Do I hit the wall musically? Well, you know, I goof off a lot. I just do music when I feel like it, really. What motivates me? It's just fun to get onstage with the band. I'm not that ambitious, so I don't feel driven to write all the time. I don't agonize over it.

On your new album, *Break Up the Concrete*, you played with the legendary drummer Jim Keltner. What's the difference between playing with him and [longtime Pretenders drummer] Martin Chambers?

—Janon Pierce

Well, I think Martin is the best live drummer ever, but on this album I wanted to get away from the standard rock sound. Everyone in the world wants to play with Jim, and I knew I could throw ideas at him and, since he's a jazz drummer, he could get his head around anything. We did the album in less than two weeks. I would just explain what I wanted the feel of the song to be like, and Jim would do his magic.

“I don't relate to the celebrity world.”

I've always felt [original Pretenders guitarist] James Honeyman-Scott was one of the most underrated soloists in rock. I'm curious about his solo for “Kid.” Did he work it out ahead of time, or was it improvised in the studio?

—Morgan Hubbins

I don't really know how he worked it out, but I do agree with your point. Someone explained to me that he was the last great guitar hero. In all subsequent Pretenders lineups, every guitarist tells me that they are huge fans of his playing. But yeah, we all hold him above and beyond the rest. And he died when he was only 25, so who knows what he could've come up with.

The Pretenders' rustbelt rock has always reflected and championed blue-collar class values and Midwest life. Does your Akron upbringing and ties to Northeast Ohio still inform your work? If so, how?

—Pete R.

Yeah, it always has. I have that kind of blue-collar/biker mentality. I'm a very ordinary person, and I always feel comfortable with, you know, sitting on a park bench next to whoever happens to be sitting there rather than be with some red carpet people. I don't relate to the celebrity world so well.

You've said that James Honeyman-Scott played an influential role in the direction of the Pretenders' sound, but I'm wondering as a guitarist or songwriter what specific things did you learn from him?

—Joe Bagadonutz

We just complemented each other. He brought the melody out of me, and I got him to rock a little more. I crazied him up a little bit.

To my ears, *Break Up the Concrete* seems more aggressive and rocking than your last record, *Loose Screw*. Do you agree with this, and if so, what influenced this change?

—Mitchell Thompkins

Well, I certainly agree. Going in there and banging it out live and making this record the way all records used to be made really helped the vibe. All of our performances, even the vocals, were done live. I think the only overdub we did was adding an accordion over something. I think the record is a bit rough, but that's good.

What was your inspiration for [1984's] “Middle of the Road”? Was it based on your experience getting hounded by the press?

—Jeff Rhymer

“Middle of the Road” is a reference to the Tao Te Ching, or “The Middle Way” [a fundamental text of Taoism]. I've never been hounded by the press. I mean, we need them and they need us, but I've found if you don't court them, then they won't bother you so much.

From what I understand, Jeff Beck is one of your favorite guitarists. Is it because he's a fellow animal-loving vegetarian, or maybe you admire him for his peerless and inimitable fretboard virtuosity, or maybe it's just his haircut?

—Brien Comerford

Well, he's just a fucking genius. I mean, he's Jeff Beck! What's not to love? He's one of the best living guitarists, and he's just a lovely guy. He's been a hero of mine for so many years. I have tried to copy some of his haircuts, but I can't say as much about his playing, since I'm a rhythm guitar player and all.

I love your use of open chording, like on “Back on the Chain Gang.” What other guitar techniques do you feel embody the Pretenders' sound?

—V. Zukowski

Oh, I didn't even know there were open chords. I guess strong rhythm and having players better than me around me characterizes the Pretenders' sound. It's not really about who's the best at what; it's about who does the job.

As a female guitarist, I'm encouraged by your ability to make it in a male-dominated genre. I'm wondering, what were the highs and lows of being a female guitarist in the music industry back when you started?

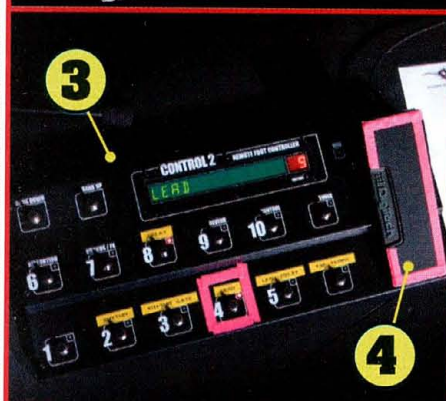
—Christine

It was never a problem for me. I had good tunes, and I always brought out the best performances in the people around me. I never thought about it too much. Even during the punk days, it was never too much of an issue. Anyone can pick up a guitar and go. I never felt any discrimination. Actually, I think it was easier back then for me, being that I was the odd one out, or the “novelty.” □

MICHAEL AMOTT OF CARCASS

NOKIA THEATRE TIMES SQUARE • SEPTEMBER 6, 2008 • NEW YORK, NY

[Interview by **BRAD ANGLE** Photographs by **SARA STURGES**]



1. DEAN GUITARS

"I've just signed a new deal with Dean, and they sent me two Vs: one Michael Schenker signature and one 30th Anniversary V. We're gonna be making a new Michael Amott signature model, too."

2. RANDALL AMPS / DIGITECH GSP101 PREAMP

"I was using Randall cabs and RM100 heads with the modular channels, which sound great. But I got kinda lazy when I went out on the European summer festivals with Arch Enemy [the band Amott founded after he left Carcass]. I wanted an easy way to get a consistently good live sound, so Glen Drover from Megadeth turned me on to the GSP101 digital preamp with effects. Glen emailed me his settings, and I plugged them and then tweaked them to my liking. I was really surprised with how great it sounded. I'm using that same setup for this U.S. Carcass run."

3. DIGITECH CONTROL 2 FOOT CONTROLLER

"This DigiTech footboard controller lets me switch between rhythm and lead tones. I also have a rhythm sound with noise gate. I usually punch on the gate right before I have a quick stop in a riff. I don't like to use it all the time because it kind of chokes the tone."

4. DIGITECH WAH

"Two words: Michael Schenker. I love the way he uses the wah. I think the trick is to make it not sound like a wah but to use it as an extreme EQ that lets you shape notes."

5. INTRO TAPE

"The intros are from *Necroticism* [Carcass's 1991 album]. Jeff Walker compiled all those [spoken parts] from old documentaries about mass murderers, autopsy tapes and stuff like that. When you have a very old English man talking seriously about how 'Human remains were found in the flower pots,' it's so beyond horrific that it becomes humorous."

6. "INPROPAGATION" & "BURIED DREAMS"

"I wanted to swap these around, because 'Inpropagation' is the hardest song we've ever written. I wanted to start with something easy and ease into the set, but [vocalist/bassist] Jeff [Walker] had a different idea: he wanted to get the hardest song out of the way so he could work on getting drunk. That works too."

7. "INCARNATED SOLVENT ABUSE"

"This song was one of my few contributions to *Necroticism*. It was very popular at the time, and we did a video for it. The intro riff is Morbid Angel-inspired with a little Megadeth mixed in. But I'm a Dave Mustaine fan boy, so there's always a little Megadeth in everything I do."

8. "THIS MORTAL COIL"

"This is another one that I was involved in writing. It has Maiden-esque harmonized guitar lines, which was new for extreme metal at the time. You hear it every day now, but back then it was totally new."

9. "REEK OF PUTREFACTION"

"I played this song just like Bill [Steer] showed it to me. When I joined Carcass he was a lot more experienced than I was because he came from Napalm Death and had done hundreds of shows. I came from a Swedish death metal band that had done, like, five shows. So I picked up a lot of stuff from him. This album is also the first metal album recorded in the tuning of low B. Bill wanted to be heavier than [mid-Eighties Chicago doom metal band] Trouble, who tuned to C."

10. "GENITAL GRINDER"

"We used to open the set with this song because it would hit people so hard. All the other bands we played with were tuned to concert pitch or maybe a half step down to E_b, so we'd come on in low B, and it would rip the place apart. No one was prepared for that sound."

11. "HEARTWORK"

"I played on the third and fourth Carcass albums, *Necroticism* and *Heartwork*. Those albums were all about harmonized guitar lines, so much so that we've been accused of starting the melodic death metal thing. [laughs] This song was co-written by me and Bill, and the harmonized intro is mine. We were really into bands like Racer X and Cacophony at the time, and they used to have such crazy harmonized riffs. We were also big into the early King Diamond approach of throwing in a solo every time the vocals stopped."



No Rest For The

WICKED

BY RICHARD BIENSTOCK

GUITAR WORLD

39

AFTER A RELATIVELY
QUIET YEAR,
ZAKK WYLDE
IS BACK IN ACTION, WORKING
ON A NEW OZZY OSBOURNE ALBUM
AND TOURING IN SUPPORT OF HIS NEW
BLACK LABEL SOCIETY ANTHOLOGY,
SKULLAGE
AND THAT'S JUST
FOR STARTERS.

IT MUST BE NICE to take, like, four fucking years off and just do fuck all," says Zakk Wylde. He obviously wouldn't know from experience. In the decade that Wylde has fronted Black Label Society, the band has released seven studio albums, two DVDs and one live disc, and embarked on countless tours across the U.S. and abroad. Add to that the more than 20 years Zakk has recorded and toured with Ozzy Osbourne, plus his solo efforts (*Book of Shadows*), side projects (*Pride & Glory*), appearances in video games (*Guitar Hero World Tour*) and movies (*Rock Star*), and guest spots on other artists' albums, and it's safe to say he doesn't get a moment's rest.

Not that he desires one. "I look at a guy like Axl Rose, who took 13 years to put out an album," Wylde says, incredulously. "I don't give a shit how much money you've got—if I had to sit around for 13 fucking years, I wouldn't know what to do with myself."

While it was hardly a span of *Chinese Democracy*-like proportions, 2008 was a quiet period for Wylde on the recording front. Though he spent much of the year on the road with Ozzy (whom he affectionately calls "the Boss") in support of the singer's *Black Rain* album, there hasn't been a new BLS product on store shelves since 2006's *Shot to Hell*. That's about to change with *Skullage* (Eagle Rock), a compilation CD/DVD of choice Black Label Society album cuts that also includes a few selections from Wylde's pre-BLS releases and alternate acoustic

versions of songs like "Stillborn" and "The Blessed Hellride."

Wylde and BLS will support *Skullage* with the Black Label Bash, a spring tour that also includes Sevendust and Dope. After that, he'll hit the studio to finish up recording for Ozzy's still-untitled new album before heading out to perform at a spate of summer festivals. In the fall he'll begin work on the eighth Black Label Society disc, and then it's back on the road.

"Ever since I started with the Boss when I was 19, it's been record-tour-record-tour," Wylde says. "So I already know what I'm doing for the next year and a half. It's insanity all the time."

Guitar World caught up with Wylde during a rare break from that insanity to discuss *Skullage* and the upcoming tour. As usual, the guitarist appeared to be in the midst of 10 different projects: "I just got out of the studio last night, and I'm also wrapping up some things with Chuck D for *Guitar Hero*. Then I've got the rest of the Doom Crew"—his BLS bandmates—"rolling into town later today to begin rehearsals for the Bash. So things are moving."

GUITAR WORLD How did you go about choosing the tracklist for *Skullage*?

ZAKK WYLDE We left it up to the fans. We put out a call to see what tunes they wanted on there, put it up on the web and let them decide. So it's their record.

GW The album begins with a few songs that pre-date the formation

of Black Label Society. First up is "Machine Gun Man," which is a track from your southern-rock-flavored mid-Nineties project, *Pride & Glory*.

WYLDE JD [former *Pride & Glory* and current *Black Label Society* bassist John DeServio] and I were just talking about that the other day. P&G was basically like a three-piece jam band on steroids. Whereas with Black Label or Ozzy you're playing the songs, with *Pride & Glory*, every tune had the potential to turn into a 30-minute jam. "Machine Gun Man" was the tune the fans kept asking for, so we put it on.

GW You formed *Pride & Glory* as a side project during the tour behind Ozzy's *No More Tears* album. At first you were calling the group Lynyrd Skynhead.

WYLDE [laughs] Yeah, well, at the time you had all this goofy shit, like that band Dread Zeppelin, so we were like, Fuck it, we're Lynyrd Skynhead!

GW How did "Machine Gun Man" come together?

WYLDE I think I wrote that one on acoustic. It has that Hendrix-y, Allman Bros. type of vibe going on. Real bluesy and groovy. I used a Marshall Bluesbreaker combo amp on that one, and I think I was playing the Grail [Wylde's original bull's-eye Gibson Les Paul]. Everything on that P&G album, that's just us playing live, one take. We had a click track up with the headphones on and just kicked it out. And it sounds like it.

GW The second track on *Skullage*, "Dead As Yesterday," is an acoustic cut from your 1996 solo album, *Book of Shadows*.

WYLDE That one came together during the time we were doing the Boss' *Ozzmosis* record [1995]. We were in New York, and every day after tracking I'd go down to this pub around the corner from the hotel—they'd keep it open 'til, like, five or six in the morning for me—and then I'd crawl back to my room. I pretty much wrote that whole *Book of Shadows* thing



Were they aimed at anyone in particular?

WYLDE Not really. Actually I was watching some talk show—not Oprah, but one of those afternoon things—and there was this 13-year-old kid on there, and he was just a real fucking douche. He had his parents all freaked out and shit because he was acting like an asshole. And that's what I wrote the song about—some shit I saw on daytime TV.

GW The song "Bleed for Me," from 2002's

Heaven'—I'm gonna save that one." Dude, just fucking put it out!

GW You and Ozzy duet on "Stillborn," from 2003's *The Blessed Hellride*. It's actually hard to tell who's singing which part, because your voices sound so similar.

WYLDE It's hysterical. Ozzy was listening to me sing that and he said, "I guess it was fucking bound to happen." And I told him, "Well, you're my favorite singer—what do you want from me?" I remember one day he and I were sitting around just getting hammered, and he goes to me [sadly, in British accent] "You know what I just realized? You know how some people sound like this guy or that guy? Well, no one sounds like me. And maybe there's a reason why..." He was all upset, because he thought nobody wanted to sound like him! And I'm just like, "Dude, you're fucked up."

GW That song also appears in *Guitar Hero World Tour*. Have you played it in the game?

WYLDE My kids play it, and every once in a while I'll play against them and they'll be like, "I just kicked your ass." And I'll just say, "Why don't you pick up the real thing, buddy?" [laughs] But nothing for nothing, if the next Van Halen or Randy or Jimi or Dimebag comes out of that game, then it's cool.

GW One thing that is apparent from *Skullage* is that you work at a pretty furious clip. Between 1999 and 2006 Black Label Society put out product every year.

WYLDE That's how I do it. I never write something and then revisit it two years later. I just pick up the guitar and it's done. And then I'll write the lyrics right there. Whatever the tune is, I'll just say to the rest of the guys, "Go watch some fucking *Seinfeld* for half an hour



I WOUND UP PAYING 10 GRAND to play my own gig!

there, having some drinks and playing a whole bunch of Neil Young songs and shit like that, just going in there and singing and playing some tunes. I remember on "Dead As Yesterday" I used some weird tuning that made the fingering easier, but I have no idea now what it was. I just cranked the high E string up to some shit.

GW One of the most well known Black Label songs on the new disc is "13 Years of Grief," from the band's second album, 2000's *Stronger Than Death*. It opens with those huge harmonics.

WYLDE That's my ode to Father Van Halen—that's some "And the Cradle Will Rock..." type shit. I think I used the Grail on that one, and I'm just running my finger up and down the low E string near the pickups. There are no flangers or phasers or any shit like that, just a double-tracked guitar.

GW The lyrics in that one are pretty pointed.

1919 *Eternal*, was initially written for Ozzy's *Down to Earth* album. When you come up with a riff, is it with the intention that it will be for either Ozzy or Black Label Society?

WYLDE I never look at it that way. I mean, sometimes there's no question what it's for. With the P&G stuff, if there are banjos and mandolins flying around and shit like that, I'm not gonna go to Ozzy with it. If I gave him something like [*Pride & Glory*'s] "Losin' Your Mind" or "Lovin' Woman," it'd be like, What the fuck am I doing? I'm not even getting loaded anymore, so I couldn't blame it on the drugs and booze. But in general, you take a Black Label album and put Ozzy's vocals on it, and it's another fucking Ozzy record. I never go, "I'll keep this for Black Label and this will be for Ozzy," because you never know. If you get killed in a bizarre gardening accident tomorrow, what's the point in having held on to any of this stuff? It's like, "Stairway to

and I'll write some lyrics." Just get the fucking thing over with.

GW You're not one to spend a lot of time refining and rehearsing.

WYLDE I don't write 20 songs, then go into rehearsals and all that. Fuck that shit. I'll write the songs for an album in two weeks, tops. I could be listening to "Whole Lotta Love" or something in the car on the way down to the studio and think, Dude, it would be cool to have something like this on the record. And then I'll get there, write some cool riffs and pump it out. I remember when we were doing the *No More Tears* album with Ozzy, we would go over and over and over the fucking song. It's like, enough already! Let's just record the fucking thing!

GW *Skullage* ends with acoustic alternate versions of four Black Label songs, including "Stillborn" and "The Blessed Hellride." What's the story behind those?

WYLDE Those songs are taken from the promo tour Nick [Catanesi, *Black Label Society* rhythm guitarist] and I did for *Shot to Hell*. We always have a fucking blast when we do that stuff—I've done so many of those promo tours by now that half the time when I show up I know everybody in the room. We did a few of them at Hard Rock Cafés around the country, and at this one gig, there was a fucking line around the block. I mean, I was just there to play a few acoustic tunes. So before the show I decide to order a round of drinks for everyone—mind you, I'm not even

getting paid—and the next thing you know, the wife pulls me over and says, "What the fuck is going on?" I go, "Nothin'—I'm up here playing, I ordered a few drinks. What's the problem?" The place had charged me ten-fucking-thousand dollars. I wound up paying 10 grand to play my own gig!

GW Acoustic music and unplugged versions of your electric tunes have always been a big part of what you do. Where does that side come from?

WYLDE My whole thing has always been that I love the mellow shit as much as I love the heavy shit. Half the time I'm listening to Paco [de Lucia] or [John] McLaughlin or Al [Di Meola]. It's not this shredding stuff all the time. When we're in the studio making records, after a little while with the heavy stuff I'll always go and sit behind the piano or pick up an acoustic. And then once you get bored with that, you do the heavy shit again.

GW Do you see yourself always doing the "heavy shit"?

WYLDE I'm 42 now. Eventually down the line it'll be me just sitting down, doing the acoustic guitar and piano stuff instead of the full-bore Black Label thing. It's like with an athlete: Instead of still being a boxer, maybe you become the promoter or the trainer for the new kid. And now you're making even more money than you did when you were in the ring. You move on. I have a blast doing all this shit, but I don't go, "High school—those were the greatest fucking days of my life." I couldn't wait to get the fuck out of there, you know?

GW So you see a finite end to what you're doing now?

WYLDE I can see just slowing down after a while instead of getting up there and killing myself, playing fucking "Genocide Junkies" when I'm fucking 50 years old. Maybe I'll just do dark acoustic versions of "Stillborn" and stuff like that. Just tweak 'em, change 'em around, put some strings on 'em—the whole nine yards.

GW That said, you've made it a point to say that it's important to always listen to music with the ear of a 14-year-old, no matter your age.

WYLDE Totally. When you're 14 and going to a show, everything's larger than life and it's the coolest thing on the fucking planet. You still gotta have that mentality. You still have to get that excited. It's gotta get your dick as hard as it did with Zep and Sabbath and stuff like that.

GW What keeps you excited, and on top of your game as a guitarist?

WYLDE I'm always practicing, always learning. Just recently I bought this John McLaughlin instructional thing, called *This Is the Way I Do It*. It's these DVDs with John just tearing the guitar a new asshole. And then I picked up some Ricky Skaggs stuff—all these flat-picking country guys. You can always learn something new, all the time.

GW Anything you haven't done yet that you want to?

WYLDE As far as I'm concerned, I'm fucking blessed. As long as I'm playing, I'm good. People always ask me, "How did you know when you made it?" Who the fuck thinks about shit like that? Any musician, as long as you're fucking making music, you did it. *

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Hot for Teaching

HIS SINGER PLAYED WITH LED ZEPPELIN, AND HIS SIGNATURE PAUL REED SMITH AX JUST GOT A FRESHENING UP. BUT WHAT REALLY HAS **ALTER BRIDGE** GUITARIST **MARK TREMONTI** PSYCHED IS THE RELEASE OF HIS FIRST-EVER INSTRUCTIONAL DVD. CLASS IS IN SESSION!



BY ALAN PAUL



MARK TREMONTI is calling from his Florida home, but you can almost feel his enthusiasm surging through the phone. "I'm pumped!" he loudly exclaims.

What's got the Alter Bridge guitarist so excited? The fact that his singer, Myles Kennedy, recently got to audition with Led Zeppelin for the group's lead vocal spot? The new edition of his signature PRS guitar? Or the thought of starting work on Alter Bridge's third CD?

None of the above. While Tremonti is plenty happy to talk about all these things, what has him so fired up is the recent release of his first guitar instructional DVD, *Mark Tremonti—The Sound and the Story* (fret12.com). For him, the DVD is a career highlight. "It's something I've thought about for a long time, and it just feels great to have accomplished this," Tremonti says. "I'm really just a big guitar geek, and I have always been a huge fan of instructional DVDs and videos and dreamed of doing one of my own."

What one finds especially refreshing about Tremonti is that—despite having sold more than 30 million CDs as a guiding force behind Creed and Alter Bridge, and being among the first artists to receive a PRS signature guitar—he still has a charmingly humble opinion of his own talents. "I turned down an earlier offer to do a DVD because I didn't feel ready," he says. "I still had my doubts about that, actually, but it was time to grab the opportunity. I realized that I am *never* going to feel like I have arrived as a guitarist. Hopefully, I have something to offer and I think we worked really hard to make the DVD different and really useful. None of us are ever done learning."

GUITAR WORLD You're so excited about the DVD. What do you think makes it different?

MARK TREMONTI I always found it frustrating how DVDs are filled with exercises and cool licks but not actual solos. I have hardly ever seen someone teach their entire solo from a record, so we put all eight solos from *Blackbird* [Alter Bridge's second album, released in 2007] on there and broke them down to show what I was doing and how it was all linked together. We wanted to do more, actually, but licensing was a problem.

That was something I always wanted but rarely got. I would learn all these over-the-top riffs, but two days later they were gone because I didn't learn them in the context of a solo or song. Somewhere along the way, I realized that those flashy licks weren't really going to help me get onstage with someone and improv a solo.

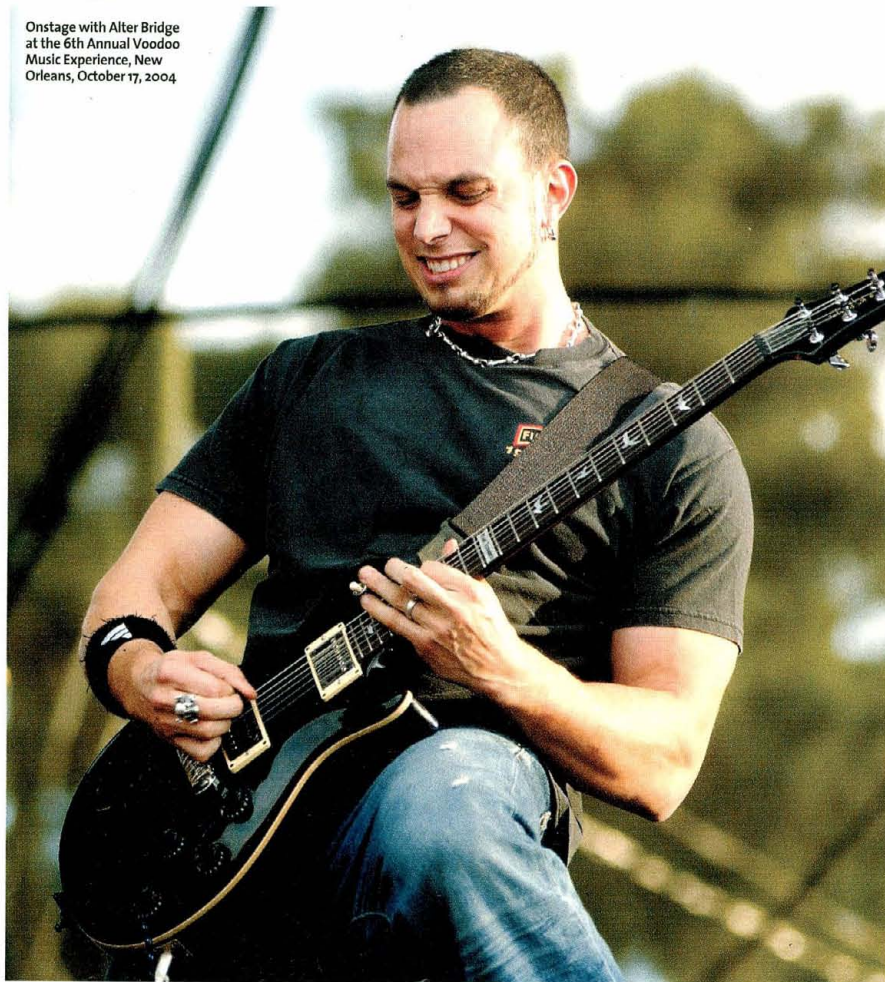
GW Shredders Rusty Cooley, Troy Stetina and Michael Angelo Batio all appear as special guests. Were you nervous about playing with them in that setting?

TREMONTI Nope. Those guys are my friends; they're my little guitar circle. Whenever I'm in their area they come hang out and we play guitar for eight hours. I just wanted to show people that you should try to surround yourself with talented players and not be shy about your own shortcomings. If you do that, it will rub off on you a little bit. They've helped me out a lot, and hopefully this will help bring some more attention to them.

GW Have they ever been resentful of your success?

TREMONTI Not at all. I think it's a totally different scene. Those guys obviously know they can play circles around me, but I am in a more

Onstage with Alter Bridge at the 6th Annual Voodoo Music Experience, New Orleans, October 17, 2004



commercial band, which is more easily acceptable to the general public. Shredders like them are in a niche market, and I think they're perfectly content with where they are. Hell, Rusty and Michael Angelo were in *Guitar World* as two of the fastest guys in the world.

GW You said before that you feel you've improved a lot as a guitarist since Creed first came up over a decade ago. How so?

TREMONTI I've been working really hard and just trying to learn as much as I can. Back in the Creed days, I really could not solo that well at all. I could play some licks, but my vibrato and overall feel were not there at all. I came from a metal and shred background, so the fingerpicking and rhythm playing were always there, but being able to play in the pocket was real elusive for me. Bending a note with vibrato and holding it in pitch were much harder for me than learning the fastest picking exercise.

GW Were you aware of these shortcomings at the time?

TREMONTI I was definitely aware of everything I needed to work on—and there are still plenty of them! The bottom line is it takes a hell of a lot of work and time to see improvement on guitar. Sometimes I plateau for six months and then finally advance again. The smallest thing can make the biggest difference, and I had to stumble on a lot of them because I never took lessons. If I could go back in time, I would learn better and smarter instead of wasting my time on nonsense that someone could have just shown me.



GW You were one of the first guitarists with a PRS signature model. How did that come about and what did it mean to you?

TREMONTI I have had the guitar for eight years, and I think it was the biggest achievement in my career. Carlos Santana was the only other guy endorsing then, which awed me. I didn't feel I could play that well, and it really pushed me to improve. I felt like the pressure was on and I had to deserve it.

I bought my first PRS at a Guitar Center in Dallas after all our gear was stolen and I had a

nice big insurance check. I loved it, and then they sent me a McCarty model, which was great but not perfect for me—it wasn't heavy enough, the pickups sounded a little spongier than I like and the knobs weren't in the right places. I told them all that and they said, "Why don't we design a guitar to your specs?" By being picky, I got lucky.

GW How and why was your PRS signature guitar revised?

TREMONTI They used to send me the ones they sold in the store but carve down the neck, so we decided to just sell them that way. I am now playing the exact models that are for sale. All we did was shave down the neck, add a tremolo and take the name off the 12th fret and put it on the truss rod.

GW Myles tried out for Led Zeppelin. Were you happy for him or worried about what it might mean for your band?

TREMONTI We were real excited for him. If you're gonna leave me, leave me for the best band in the world. It's like telling your wife, "If you run across Brad Pitt, go for it." [laughs] We also knew it would be good for Alter Bridge, bringing us attention, and, obviously, a great experience for Myles.

GW Myles recently said that that he felt like the band really found its niche with *Blackbird*. Do you agree?

TREMONTI Yes. It was almost like it was our first record. I've never been more artistically satisfied than I am now. We've worked really hard to get where we are, and it's been real rewarding.

Even though [Alter Bridge's 2004 debut] *One Day Remains* was successful, we didn't have much time to play as a band and really work together. We had only played together two or three months, and it didn't have the sound or chemistry that we've built up. At the time I thought it was a good record, but after about a year on the road I realized that we could do better. One of the big factors in that is Myles' guitar playing. I don't think the world really knows what a great player he is. Hopefully we can push this further, but already adding his guitar and layering our parts has helped us come up with some special parts and our styles are different enough that we don't step on each other's toes.

GW The music business is changing by the minute. Do you stay really involved in business or let a manager handle it?

TREMONTI I stick my head in the sand and focus on playing guitar and writing music. It can be rough. We've really had a lot of obstacles with Alter Bridge, but we are happy with where we are. Myles and I don't think about business; our drummer Scott [Phillips] is more the businessman. We have great management, and I figure that if they can't get it done, no one can. I am just going to keep playing my guitar.

GW One last thing: There's a lot of internet chatter about a Creed reunion. Is there anything to that?

TREMONTI I will never say "never," but there's nothing concrete at the moment. No matter what happens, the next year will be for the benefit of Alter Bridge. Myles came down to my house recently and we put together three or four songs and are getting ready to do some acoustic shows. Then we'll get back to writing and hopefully have a new CD out next spring.



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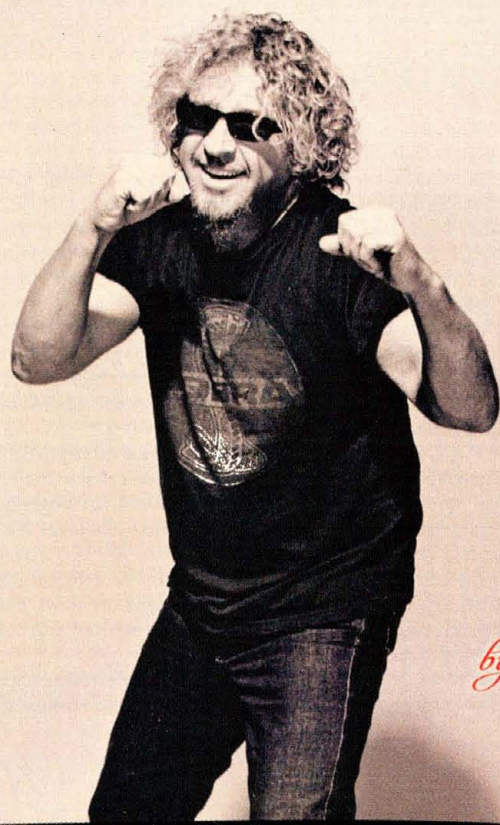


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They hardly seem like birds of a feather. But when **Joe Satriani, Sammy Hagar, Michael Anthony** and **Chad Smith** get together, the result is

CHICKEN FOOT

rock and roll's most unlikely—but most talked about—supergroup.

by Joe Bosso • photos by Ross Halfin

GW 048



(from left) Chad Smith, Michael Anthony, Joe Satriani and Sammy Hagar

'M RIDING SHOTGUN WITH SAMMY HAGAR as he va-rooms his brand-new, custom-built Ferrari—one of the 15 he owns—through the suburban streets of Marin County, California. Images of passersby, UPS drivers and even a cop or two whiz by in a mind-bending blur. We're going 140 mph at least—it's hard to tell when your head is about to explode.

"You're loving the hell out of this, aren't you, Joe-Joe?" Hagar yells, cackling with laughter like a kid in a water park.

Even though Hagar has primed me well with a generous, super big-gulp of his premium Cabo Wabo Tequila, the ride is too much for my stomach, and the singer—who can't drive under 100, much less 55—is oblivious to the fact that my face has turned green.

"I don't know how to tell you this, Sammy," I say, trying to control my chattering teeth, "but I'm fucking scared to death!"

This only makes Hagar laugh harder. He brings the car to a screeching halt (thank God for seatbelts or we both would've been through the windshield) and looks at me with a mixture of amusement and pity. "Yeah, I get that a lot. That's the problem with these babies. Nobody will ride with me."

Hagar loves playmates of all kinds, and recently he's found a willing bunch of the musical variety in shred virtuoso Joe Satriani; good friend, and one-time Van Halen bandmate, bassist Michael Anthony; and drummer Chad Smith from the Red Hot Chili Peppers. The four have formed an unlikely alliance in an outfit called Chickenfoot. Yes, you read that correctly: Chickenfoot. It's a dopey name for a group that is anything but.

"I am so goddamn excited about this band," Hagar says as we make our way back to his three-story office/compound/recording studio/car lot. "When I think about the fact that I could probably retire or be in this group, brother, that's a no-brainer. Only an idiot would pack it in when he can play with motherfuckers this bad!"

Inside, the "motherfuckers" Hagar refers to are sitting in a conference room. There's Joe Satriani, dressed in his customary black, listening to final mixes of the Chickenfoot album that are, even at the time of this interview, being sent to him on his MacBook (he's also receiving hourly updates from his lawyer on his ongoing lawsuit against Coldplay, on this, the day after the English band won numerous pieces of Grammy hardware for what he calls "my song.") He's the "studious, serious" member of this enterprise, the world-famous guitar god who has finally, at long last, stumbled upon a group of like-minded players who wanted to play vocal-oriented hard rock in a day and age when the art form is being seriously questioned.

Then there's Michael Anthony, the gregarious good buddy to all. Unceremoniously dumped from the latest Van Halen reunion, he's now smiling ear-to-ear, happy as a bucket of clams to be in what he describes as "the best damned band around right now. No joke. We're not fucking around here."

And there's the oddball of the bunch, Chad Smith, heretofore thought of as a "funk/alternative" drummer, who's champing at the bit to "play in a big-time rock and roll band, where the rock is right up front and there's no second-guessing what we're all about."

Of all the members, Joe Satriani has waited the longest to be part of a group like Chickenfoot, and in his opinion, "the hoping, wishing and

the dreaming were all worth it. I could have jumped into any number of bands over the years—I've definitely had offers—but nothing really felt right. Everything seemed like a career move, not a way of life, or an artistic expression. And the thing with Chickenfoot—he still stumbles on the name occasionally—"is it never felt like a calculated career move; everything about it was very organic. I think that's why the record turned out so good."

The members admit they're no young pups (Hagar is 61, Anthony is 54, Satch, 52, and Smith is the baby at 47), but according to Hagar, "We've already got the money, and we have enough fame. This band is about being part of something again. Something great. Maybe even something better than we've ever been in. Otherwise, I'd retire—I don't have anything to prove to anybody anymore. But hey, if I can knock somebody's dick in the dirt with this record, then goddamn, I'm gonna

Joe Satriani we've come to know since 1986. His playing is grittier, dirtier, less "fussed over" and, in effect, more soulful than ever. When I mention this to him, he grins an inscrutable grin. "You really think so?" he says. "That's great. I think I'm too close to it to tell."

"Beyond that, the greatest compliment anybody can give us is that we sound like a band," he says. "A 'project' is the last thing we had in mind; in fact, it's the biggest thing we hoped to avoid. We're a band that's excited to be together, and if that translates onto the tracks, then we've succeeded. I can't wait to do it again."

GUITAR WORLD Last I spoke to you guys, you were adamant that Chickenfoot was not going to be the name of the band. What happened there? [All eyes go to Satriani.]

SAMMY HAGAR Joe, you want to answer that?

JOE SATRIANI [reddens, chuckles] Why me?

HAGAR 'Cause you were the most opposed to it.

SATRIANI Well, yeah, but...

MICHAEL ANTHONY All right, I'll tell you what happened. During the time it was first



enjoy every minute of it."

Clearly, enthusiasm is no problem in the land of Chickenfoot. At the time of this writing, the band is negotiating a record deal and lining up dates for the summer. Produced by Andy Johns (whose long list of credits includes Led Zeppelin, the Rolling Stones and Rod Stewart—not to mention Van Halen and Satch), the finished album is an 11-song slab of raging rock. From no-bones good-time rockers like "Sexy Little Thing" to "My King of Girl" (both clear-cut singles) to heavier, darker tunes like "Avenida Revolution" and "Learning to Fall," the songs stomp and snort and do all the things that great rock songs should do.

And there are surprises galore: a banjo intro here (courtesy of Satch), a snatch of Hagar beat-poetry there, not to mention the constant head-turning fluidity of the Anthony-Smith rhythm section. What's also interesting is that Satriani, who has, over the years, established a personality on the guitar that is instantly recognizable, doesn't quite sound like himself. He sounds like another guitarist entirely, one still blessed with ungodly chops, but not the same

announced that we were forming a band, the news got so big and everybody started talking about us, and the name just took on a life of its own. It sort of got to the point where it was like, "Okay, everybody assumes we're called Chickenfoot. Why change it?"

HAGAR It's true—the name got out there.

I was telling this one guy about the band, and I said we were maybe going to call it the Nine—that was a name we had for about three minutes—and he just goes, "Oh, you mean Chickenfoot." [laughs] So that's just it: before we could think of anything else, we were Chickenfoot. And I'll tell you, the more I see it in print, the more I think it's right.

SATRIANI I didn't like it at first, that's true.

But during the past year, we actually *became* Chickenfoot. My resistance to the name has gradually gone away, and I've accepted it. The music is there, which is what matters most.

HAGAR Dude, the music is so there. It's

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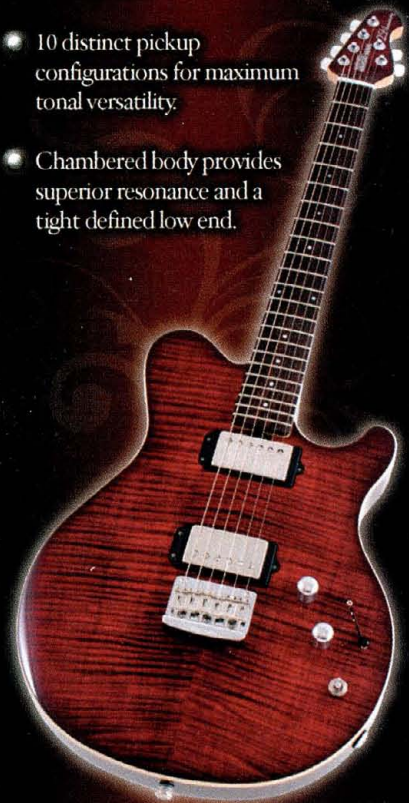
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"If people wanna call us a supergroup, fine, but it's only because we're communicating with one another in a way that other bands don't." —Hagar

dirty, it's greasy, it's swampy, it grooves. It's as tripped out as a fucking chicken foot! [laughs]

GW Since you were announced, you guys have been branded a "supergroup." What are your thoughts on this? Do you feel as though there's too much expectation put on you?

HAGAR "Supergroup"? Hey, I don't know. We were just trying to make a kick-ass record and be a great band. I love being a part of this. [points to Satriani]

CHAD SMITH When I think of the word "supergroup," I think of those bands that were kind of artificially put together, where guys auditioned and record company guys got involved and all that. We came together very naturally. Everything was fun, it felt good, there was nothing pre-conceived about it.

GW Before you guys officially said, "Okay, we're a band," were there any discussions about what you wanted to avoid—problems you had faced in other bands that you didn't want to repeat?

SATRIANI We had no time. We were too busy writing and making the record.

ANTHONY The thing is, we've all played together in various ways: Chad came down to Cabo and jammed with me and Sammy; Sammy and I had a thing going for a while with Neal Schon and [drummer] Deen Castronovo; then Joe came down and was possibly going to be a part of that...

HAGAR But we never sat down and said, "Hey, we're gonna be like this, or we're not gonna be like that." Joe came with his riffs, Mikey started playing over them, Chad went loose and laid down the groove, and I started scatting—and that's how it all went down. Song by song, we did it just like that.

GW So there were no discussions beforehand, like, "Well, let's make sure this guy isn't crazy, like so-and-so from my last band"? [laughs all around]

SMITH I don't think so. Of course, now that I think of it, you'd have to be crazy to be in this band. Nothing about it makes any sense.

HAGAR Joe won't hang around with me on tour, I guarantee you that. I'm waaaaay too crazy for him. When I start bringing naked pigs into my hotel room, brother, he'll be long gone! [laughs]

SMITH But in all seriousness, I don't think we had those kinds of talks. We've all been in bands with, you know, drama and drugs and stuff like that—all except Joe. But we knew going into this that we were four guys who just wanted to play music. The great thing is, there's a terrific democracy in this band. Everybody's involved, everybody contributes equally. It's not like Sammy's up there and we're his backing band.

HAGAR I wouldn't want that. This isn't the Sammy show. This isn't the Cabos. No siree. I'm tired of being the boss. I just wanna sing and be part of something great.

GW Joe, this is something you've wanted for quite some time.

SATRIANI I've wanted this since I was a kid, basically.

GW When you signed your deal with Sony back in the early Nineties, you made it clear you were intent on being part of a vocal-oriented rock band. Yet, you've had this incredible career as a solo instrumentalist.

SATRIANI By accident. [everybody laughs] I kind of fell into it.

GW Now, let's say Chickenfoot is a smash. What happens to the solo career?

SATRIANI I'm sure I'll be able to keep it going. I would imagine that everybody in the band wants to keep doing their own thing. From my own perspective, as you know, I did fall into this instrumental career, and it's been amazing, of course, going all over the world and playing my songs. But *this*...just in the last six, seven weeks, it's been amazing.

PET PEAVEY

Satch goes for 50-watt perfection with his new JSX 50

JOE SATRIANI SAYS HE'S THRILLED with his previous collaborations with Peavey, namely the JSX 120-watt guitar head and the Class A JSX Mini Colossal. Still, he always thought something was missing from the arsenal of amps that bear his initials.

"And then it hit me like a rush of wind," Satriani says. "I decided I wanted to make the most versatile 50-watt amp head ever."

"Think about it," he says. "The classic 50-watters gave you power but one sound. Then you have newer amps with incredible tones but no juice. I see no reason why you have to sacrifice anything—and we've just proved it."

Getting there was easier said than done, however, according to Chris Kelly, Peavey's manager of artist relations. "Joe demands the very best of his instruments and gear. We set the bar pretty high with his previous signature

Peavey amps, and so this one had to up the ante on all fronts."

Because Satriani is an unabashed fan of classic 50-watt amps of the Sixties, he was looking to recreate all of the elements of those amps but bring them into the 21st century. Kelly says, "That meant going back and seeing what made those amps so great. But we also made sure that every bell and whistle from a modern amp was there."

After four or five trips to Satch's studio in California and going through as many prototypes, "We nailed it," says Kelly. "But we wouldn't have been able to do it without Joe's complete attention to detail. Some artists just kind of tell you what they want in basic terms. Joe knows electronics. He knows sound. He knows how the two work together."

The new JSX 50-watt head is a two-channel beast (effect loop included) that delivers a multitude of sonic possibilities but with a different character and at a lower volume than the original three-channel, 120-watt JSX head.

"Joe's a visionary," says company founder and CEO Hartley Peavey. "He recognized the fact that bands aren't playing the big arenas like they used to; they're playing clubs and theaters. They don't need to put out as much volume onstage as before. But that doesn't mean they shouldn't have access to any sound they could possibly want. I'm very excited by what we've come up with in the JSX 50."

Thrilled as he is by the two-channel JSX 50, Satriani is already dreaming up his next project. "Hey, I have to torture the Peavey guys some more," he says, with a laugh. "I gotta have some fun, you know?"

—JOE BOSSO



To be in the studio and watch these songs come together, it was like, "Wow, I'm in a band!" And I'm in a band with these guys. Song by song, it was very exhilarating. And we've even got a name! [everybody laughs]

GW Chad, last we spoke, you said you had a year clear to pursue other things. Yet, when I spoke with John Frusciante recently... [see *Guitar World*, April 2009]

SMITH Oh, how did that go?

GW It was...interesting.

SMITH He's an interesting guy. [laughs] He's in his own world.

GW He did tell me, however, that there were "no plans" for the Chili Peppers at all. I took that very literally, as in you guys might not be getting back together.

SMITH The status is that we've been on a break for a year and whatever. I can't speak for John; he's doing his thing. I think when the Chili Peppers are ready to play, we'll play. I'm not naming names, I'm just saying we'll do

it again when we want to. We have to feel it. I don't have a time frame. I thought it was going to be a year off, now it looks like it could be longer. Maybe it'll be two years, maybe longer.

GW If Chickenfoot is a smash, would that make going back to the Chili Peppers harder for you?

SMITH Well, I still love playing with those guys, and I have tremendous loyalty to them. But hmmm, to be in two hit bands at once... wow, what a choice! [laughs]

HAGAR The best karma we've created is that we've never put any pressure on anybody not to do their thing. If this thing is supposed to happen, it's gonna happen. Although personally, I can't see anyone wanting to go back to doing what they were doing without playing this music first—it's that good! Already, this feels more like a band than Van Halen did in 12 years.

GW In what way?

HAGAR It feels like it did in the beginning. It's exciting. Everybody's bringing something to

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the table. I mean, we've all got chops, we can all hold our own in our own arenas, and we're just trying to do things at the highest level possible. I'm digging deeper than I ever have. That's the way it was in Van Halen when I joined. I decided I wasn't going to get criticized for being the second singer in the band—I was going to be the *only* singer in the band.

ANTHONY That's a good way of summing it up. I remember when Sammy joined Van Halen, there were a handful of songs sitting around kind of unfinished, and Sammy came in and knocked 'em down, lyrics and melodies, and we used everything he had. It's the same way in this band. Sammy's really digging down hard. I know I am—and then you add Joe and Chad and they're just unbelievable.

GW Joe, have you changed your playing style to play in this band?

SATRIANI It wasn't so much adapting to the other guys; it was more a matter of being excited and bringing things in. Take a song like "Sexy Little Thing"—I could never do that on my own. But with Chickenfoot, I could bring them a song like that and I could add Chuck Berry or Keith Richards stuff. I could put more into my playing in that way.

GW It's interesting you say "more." I imagine you're able to do *less* in this band. It's not all about you and your guitar; your guitar doesn't have to do all the heavy lifting. You can lay back and play rhythm if you want.

SATRIANI I could agree with that first, but then something else happens. When you're

doing an instrumental song and your guitar does the "heavy lifting," as you say, it becomes a lot about what you *don't* do, what you leave out, what things you have to focus on. But for this kind of music, you have to play with the tone quality of everybody else, what they're doing melodically and rhythmically. It's not liberating because you're making it simple; it's liberating because you have so many other choices available to you. I'm able to do so much in this band.

GW [to Satriani] I want to see how much you can embarrass Michael Anthony...

HAGAR Oh, I'll take care of that! [everybody laughs]

ANTHONY Oh, no...

GW No, no, it's not what you think. Here's the thing: Michael is never mentioned in the same breath of the world's greatest bass players. Yet he's played with two of the greatest guitar players in the world. What is it about him that guitar players like? What makes him the go-to guy?

ANTHONY Joe was just stuck with me when the band formed. He didn't have a choice! [laughs]

SATRIANI Well, he's fucking great. That's about it. I mean, I have so many memories in the studio where we were doing mixes, and I would push up the faders on Michael's tracks, and I'd just listen and go, "God, that's so cool. Listen to that."

HAGAR The reason why Mike doesn't get the kind of credit he deserves is that he's played with Eddie Van Halen. A bass player is never

going to get the kind of respect he deserves next to Eddie Van Halen. Hell, Jack Bruce didn't get much credit compared to Eric Clapton. That's just the nature of things.

GW Sammy, do you think your lyric writing has changed in this band?

HAGAR Absolutely. I'm tuned into things in a way I never have been. I find myself looking around at the world and going, "I can write a song about this, I can write a song about that." The passion and excitement I feel about being in this band, it stirs up my senses. I'm not an educated guy; I don't know about poetry and all that stuff. But I do know how to write about real-life experiences, and this album is full of them.

Take the song "My Kind of Girl": I have a 12-year-old daughter and a seven-year-old daughter, and half their friends have single moms. I got inspired thinking about that, so I called Joe and told him I wanted to write a song about single moms. It's a tough gig, man, being a single mom. I take my hat off to 'em.

GW Talk to me about Andy Johns. How did he come to work on this record?

ANTHONY I fell in love with Andy's work when we did [Van Halen's] *For Unlawful Carnal Knowledge*. He brought the bass up, and you could feel it.

SATRIANI I've worked with him before [on 1992's *The Extremist*], and every time was just an explosive musical situation. He captures the velocity of a rhythm section. Plus, he knows what makes musicians tick.

GW Did he challenge you?

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HAGAR [laughs] Oh, he challenged us! He's a sweetheart, but he can be a rude motherfucker. At first I had a problem with that. [adopts a gruff British accent] "You call that singing? That ain't singing! Now sing the song in key already and get it right!" And I'm like, "Fuck you! That's the best I can sing it, asshole!" [everybody laughs] But he knows how to get the job done. I have a ton of respect for the guy.

GW Let's get into some of the songs on the record. Tell me about "Avenida Revolution." Joe, what are you doing in the beginning guitar-wise?

SATRIANI It's just a little trick with a guitar pick. For that song, I was trying to create something that had the weirdest-ass riff, something nobody could ever sing over, and of course Sammy nailed it. At first, the song was called "Into the Fire," so I was trying to come up with a part that sounded like it was boiling—like it was bubbling up, you know? I did a pick thing that really worked.

GW Sammy, this song is one of your weightiest lyric-wise. Do you sometimes feel hampered by your "good time" image, being Mr. I-Can't-Drive-55?

HAGAR I am a good-time guy. And I can't drive 55! [laughs] I don't feel hampered by anything. I write about what I want to write about. I put no limits on anything. When I heard that music, I saw people running through ditches and crawling through mud. And there's this area in Cabo called "Avenida Boulevard" with nothing but crosses on the streets, and people have died liter-

ally trying to make their way across it—so that's what I saw. That song wrote itself.

GW Michael, you're all over this record as a background singer. Are you aware of how familiar your background singing voice is to people? It immediately sounds like Van Halen.

ANTHONY Sure. In the early Van Halen days, Eddie and I would sing together, and it was as much a part of the sound as Eddie's guitar playing. Then when Sammy joined the band, it increased. You hear it and you're like, "Whoa, that's Van Halen!" Our fans know the sound. They grew up on it.

GW Joe, on the solo to "Sexy Little Thing," how are you getting that cool tubey sound?

SATRIANI It's the [Ibanez] JS6 guitar. I'm also using a set of 11s, the guitar is tuned down a whole step, and the capo is on the second fret. [laughs] Why? Why would I do such a thing? It was all about keeping the guitar in tune. It contributed to that tubey sound.

GW Sammy, are you playing any guitar on the record?

HAGAR Nope. Not one note. What would be the point of me playing guitar? Put it this way: I can play guitar as well as Joe can sing. [everybody laughs]

GW But how about live?

HAGAR Live, yeah. There's some songs that'll need the rhythm guitar. We're figuring it out.

GW The song "My Kind of Girl" sounds like a single to me.

HAGAR [laughs] That's funny. Joe tried

to have me go back and rewrite it 'cause he thought it sounded too commercial. I'm like, "Joe, there's no such thing!"

SATRIANI Because I've succeeded so well at obscurity. [laughs]

HAGAR You know, there's an old Eddie Van Halen statement: "They call it 'pop' because it's 'pop-u-lar.'" That's a driving-your-car-fast kind of song. The minute I heard Joe's music, I had it. I sat down and wrote it and nailed it.

GW The solo you do is very cool, Joe, that one sustained note really works.

SATRIANI I didn't feel like I had to fill up the space with all these notes. I'm really excited about playing rhythm guitar, and that was a moment in the song where I could do that. It would belittle the song if I did a crazy solo. Less was definitely more there.

HAGAR Musically and emotionally, everybody in this band is very plugged in. The fact that Joe listens deeply and makes those kinds of connection is great. That's the spirit in this band: everybody is so conscientious and considerate of what the other guy is doing. You can't do that when you're a young band. That's seasoning. It comes with experience; it comes from doing this for a long time on a very high level. If people wanna call us a supergroup, fine, but it's only because we're communicating with one another in a way that other bands don't. It's about storytelling. It's deeper than anything I've ever been involved in. It's taken us a while to get here, but I'm so damn happy we made it. ☀

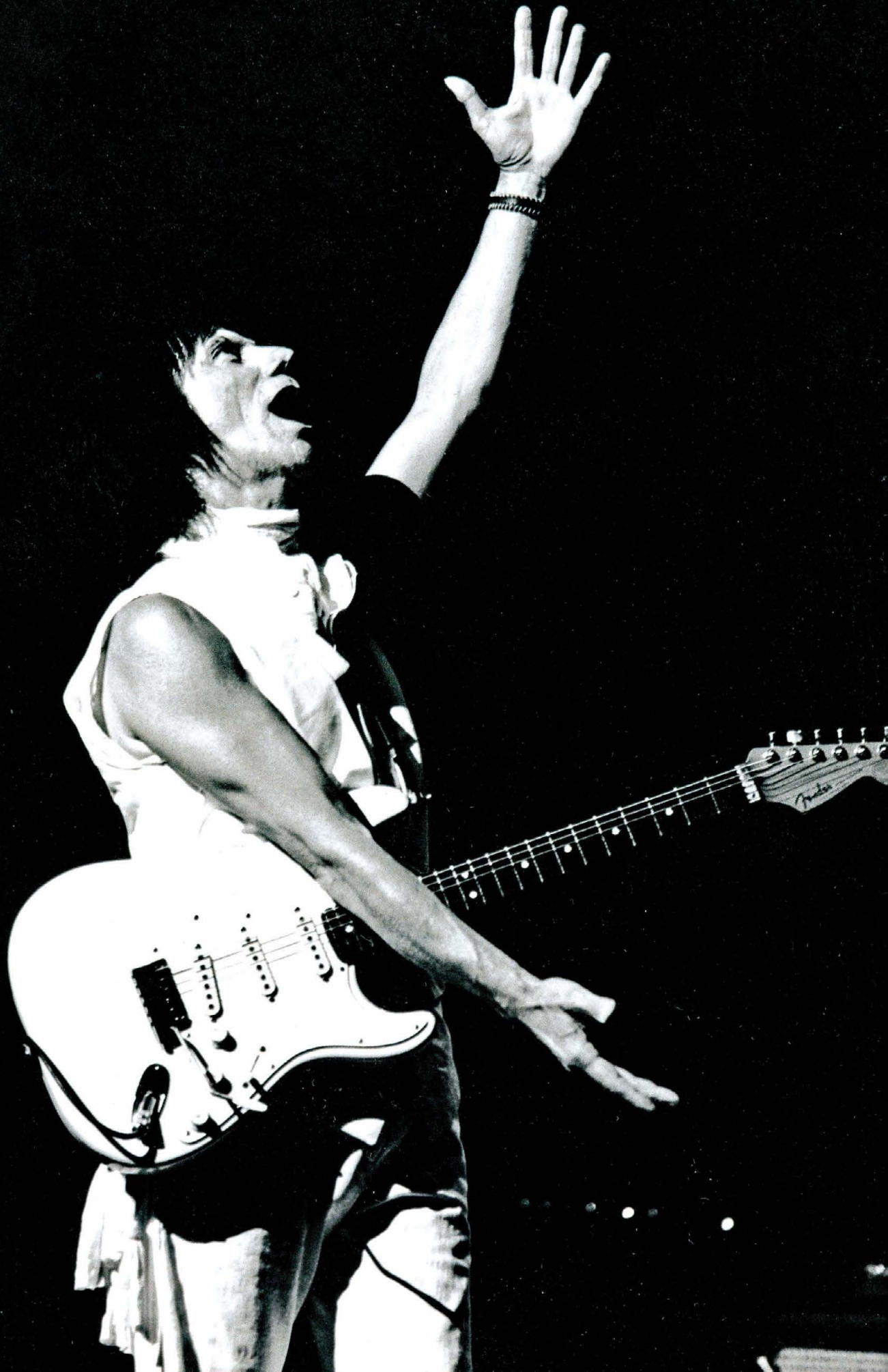
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BECK TO THE FUTURE

BY ALAN DI PERNA • PHOTOGRAPH BY ROSS HALFIN

SINCE STARTING OUT WITH THE YARDBIRDS MORE THAN FOUR DECADES AGO, JEFF BECK HAS DEFINED GUITAR VIRTUOSITY. ON THE EVE OF HIS INDUCTION IN THE ROCK AND ROLL HALL OF FAME, HE TALKS ABOUT HIS STORIED PAST, HIS RECENT SHOWS WITH ERIC CLAPTON AND HIS PLANS FOR A NEW ALBUM.

“LARGELY, I DISAPPROVE OF OVERBLOWN ceremony,” Jeff Beck pronounces, “but it’s difficult to say no to something like this.” Beck is referring to his induction into the Rock and Roll Hall of Fame on April 4 of this year. It’s an honor more than deserved by the man that many regard as the greatest rock guitarist of all time, bar none. He says, “After 40 odd years, it’s nice to be recognized. It’s nice to know there’s someone ringing the bell for me.”

Back in 1992, Beck had been inducted to the hall as a member of the Yardbirds, the groundbreaking Sixties rock band that first brought him to fame and also launched the careers of Eric Clapton and Jimmy Page. But the Yardbirds were just the first chapter in a legend that is as large and bold as rock itself. Beck has been a

towering figure in every rock era, deftly moving with the times, yet never pandering to trends. He embraced Seventies fusion as gamely as he delved into Nineties techno, making each new genre an ideal setting for his dazzling six-string artistry.

“If you look at the albums, I think they pretty much show us the high points,” Beck says of his career. “It’s all the waiting around in between albums that’s never so great!”

Jeff Beck is entirely in a class by himself as a guitarist. His phrasing is utterly unique—restless, puckish, unpredictable and always a few leaps ahead of even the most adroit listener. Yet he can also touch your heart with some of the most lyrical, graceful and stunningly beautiful passages ever wrested from an electric guitar and amplifier. Part of Beck’s magic originates in his

READY STEADY GO



With the Yardbirds at the Locomotive disco in Paris, France, performing for the TV show *Ready Steady Go!*, in April 1966

masterful and mystifying technique. He's one of the few rock guitarists that doesn't use a pick. All the fingers of his right hand come into play, not only to pluck the strings but also to manipulate the vibrato arm and volume control of the Fender Stratocaster, his signature ax for many years now.

Beck's uncanny combination of vibrato-arm technique and left-hand string bends have made him a master of legato phrasing and microtonality, the pitches "between the notes" of a tempered Western scale. This renders him better able to evoke the sounds of Indian, Bulgarian and other world music than most other rock guitarists, and adds a mysteriously unique quality to this straight-up rock playing. Beck's sense of pitch is more complex and subtle than the average person's. By not using a pick, the fingers of his right hand are free to roam up the fretboard to execute tapping maneuvers that have all the grace of ballet steps.

It's a delight to watch how Beck puts all these expressive techniques together, and his new DVD/Blu-ray disc *Jeff Beck Performing This Week...Live at Ronnie Scott's* provides an ample opportunity to do just that. Filmed during his week-long residency at London's legendary jazz club, the disc offers a ringside view of Beck and his current band (drummer Vinnie Colaiuta, bassist Tal Wilkenfeld and keyboardist Jason Rebello) performing a set that spans Beck's solo career, from the Sixties right up to the present day. The camera lingers long and lovingly on Beck's hands as he tears through classics like "Beck's Bolero," "Led Boots," "Goodbye Pork Pie Hat" and "Blast from the



Onstage with the Yardbirds at the Palais de Sports, Paris, France, in 1965

East." This is guitar porn of the highest order.

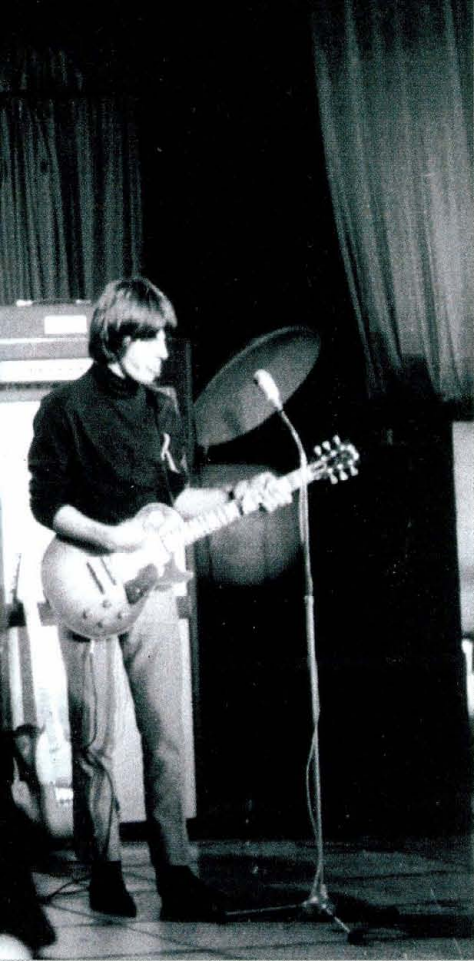
"It was nerve wracking, I have to tell you," Beck says, "because of the low ceilings and smallness of the club. It's not what we're used to. We're used to playing bigger venues. But it was nice to bring some special guests into the performance. We had Imogen Heap, Joss Stone and Eric Clapton, to most people's delight. It's nice to have a guest suddenly appear that nobody is expecting to see."

Live at Ronnie Scott's might never have hap-

pened had Beck and his wife not paused for a coffee at a cafe opposite the club one sunny afternoon. They were approached by the club's artistic director at the time, Leo Green, who said, "Hey, why don't you play Ronnie's?" To which Beck promptly replied, "Hey, why don't you fuck off?" But he eventually relented, cajoled into performing at the club by his wife and also a BBC film crew that was putting together a documentary on Beck and needed some recent footage. He explains, "So we tried to get both things going at once—a bit of intimacy and a bit of footage."

Shortly after sharing Ronnie Scott's small stage with Clapton, Beck took off for Japan, where he and Clapton performed two history-making live shows together at Japan's massive Saitsama Super Arena on February 21 and 22. Says Beck, "The Ronnie Scott's thing was just two songs together with Eric, five or six minutes. But this was a fairly polished 40-minute set, and in front of 16,000 to 18,000 people per night. That was an experience—a much bigger place than I'm used to. My usual capacity is 6,000 to 7,000 tops. But those big places, they're no different to any of the other places once you get stuck into the playing. Except your cash register's a lot louder."

The two guitar titans put considerable thought into the set list. "We had to work pretty hard to get seven or eight tunes that were neutral to both of us," Beck explains. "Not too much leaning to one side or the other. Eric suggested a couple of [jazz tenor saxophonist] Eddie Harris songs, which I thought sounded really great. 'Compared to What' was one of them. We also did a couple of Muddy Waters



Onstage with Rod Stewart at the Fillmore West, San Francisco, in December 1968



The Jeff Beck Group in 1967: (from left) Aynsley Dunbar, Beck, Rod Stewart and Ron Wood

songs. And we ended up with Sly Stone's 'I Wanna Take You Higher,' which I thought was really great. That was my idea. Eric was most accommodating and very nice to work with."

So nice, in fact, that Beck says that there are "whispers" of the two guitar heroes reconvening for one or more shows at New York's Madison Square Garden at some point down the road. Meanwhile, Beck has also started work on a new studio album. The guitarist is notorious for changing his mind, but right now what he's planning is a power trio disc with Colaiuta and Wilkenfeld as his rhythm section.

"I'd like to get back to that Jimi Hendrix Experience type of approach," he says. "The way that Jimi played, you didn't miss the keyboards. It was all heavy and powerful. It just suggested power through the drummer, which I like. I love the sound of a big three-piece."

At this point, Beck's done it all, as this fascinating career retrospective interview below makes clear. But at age 64, he continues to be a restless musical seeker, never satisfied to rest on his laurels, always eagerly pursuing his next musical incarnation. No historical account of the guitarist's highly eventful career can fully sum up the Beck mystique, nor can any technical analysis completely explain his brilliant playing; the magic he works with a guitar transcends both these things. Somewhere beneath that laddish, car-loving, Brit exterior lurks the soul of a poet.

1965-'66: WITH THE YARDBIRDS

BECK BECAME ERIC CLAPTON'S replacement in the Yardbirds just as the group's career was

starting to take off. They were under the enthusiastic, if somewhat journeyman, management of voluble Euro-beatnik Giorgio Gomelsky, who had managed the Rolling Stones early on and also given the Yardbirds the Stones' old residency at London's Crawdaddy Club. Yardbirds' singer Keith Relf, bassist Paul Samwell-Smith, rhythm guitarist Chris Dreja and drummer Jim McCarty were riding high on the success of their first hit single, the harpsichord-driven "For Your Love." But the record had prompted the resignation of Clapton, who was reportedly appalled by the disc's pop appeal and wished to stick to his blues roots.

Jeff Beck was more open to experimentation. Seasoned by gigs with the Deltones, Tridents and Screaming Lord Sutch, he brought new guitar tones and new musical influences to the rapidly evolving Yardbirds. His 18-month tenure with them is generally acknowledged to be the band's most fertile period. Beck's fiercely innovative playing found the mysti-

cal link between blue notes and the plaintive drone of Indian sitar music just coming into vogue in the mid Sixties. What Beck did with sustain and vibrato seemed like voodoo in 1965. Brilliant Yardbirds singles like "Heart Full of Soul," "Evil Hearted You," "Shapes of Things" and "Over Under Sideways Down" drew up the blueprint for psychedelic guitar rock. The authoritative bite of Beck's Fender Esquire on bluesier Yardbirds numbers like "I'm a Man," and "Train Kept a Rollin'" left an indelible mark on American garage rock.

Suffice it to say that the Yardbirds were the first rock band where the guitar playing mattered more than the singing. The nervous energy of Beck's guitar lines—terse phrasing and vertiginous leaps from the top of the fretboard down to the low strings and back again—make his Yardbirds-era guitar work distinct from that of Clapton and Jimmy Page. It was Beck who brought Page into the Yardbirds. (Ironically Page had been offered the gig after Clapton left,



but declined, recommending Beck instead.) The two guitar titans played side by side for a handful of Yardbirds gigs and three recordings ("Happenings Ten Years Time Ago," "Psycho Daisies" and "Stroll On"). But then Beck left the group that had brought him worldwide acclaim, his mental and physical health undermined by the Dickensian rigors of mid-Sixties touring.

GUITAR WORLD You're one of the few rock guitarists who picks with his fingers instead of a flat plectrum. Is that something you got from your early interest in country-influenced rockabilly players?

JEFF BECK Absolutely. From Cliff Gallup [*guitarist in Gene Vincent and the Blue Caps*] and Chet Atkins. I was fascinated with how Chet Atkins played a bass part and the melody simultaneously. I had to learn that. It helps the brain with coordination to keep a rhythm going with claw-hammer style [*picking*]. It all comes from folk banjo and God knows what else.

GW Is it fair to say that your rockabilly influences set you apart from many of your blues-purist contemporaries, like Clapton and the Stones?

BECK Yeah. I remember having an insulting criticism from Eric Clapton saying, "You gotta get rid of that folk style of country picking." Probably because he couldn't do it. I know it used to annoy him. I'd be out in the middle of some simple groove and then out would come this claw-hammer picking. I felt

"It was traumatic leaving the Yardbirds because I walked out on the one thing that gave me life."

like doing it, so I did.

GW So who was doing feedback first? You? Clapton?

BECK No, I did it way before Clapton, probably in 1960 [*with the Tridents*], because I had a terrible amp that fed back anyway. And when we started playing big ballrooms you'd turn up the volume, and [*the amp would*] wheeeee. And everybody would start looking at me, thinking I wanted to be dead 'cause I'd made this mistake. So I had to turn a horrible sound into a tune to make them think I meant it. That's where it all came from: the inability of sound systems to cope with the needed volume. We had no real P.A. The singer would use the house P.A., with a terrible microphone. One of those little square things that was all bass and nothing else. And then, of course, the Yardbirds enabled me to continue experimentation. That's why I really enjoyed that time. Keith Relf and Paul Samwell-Smith used to write these very skeletal kind of melodies that enabled me to do tricks that I otherwise probably wouldn't do. All I needed

was three good melodies, and away I went.

GW Speaking of great guitar melodies, did the "Heart Full of Soul" demo arrive with that intro riff in place?

BECK No. I don't think so. It was written by Graham Gouldman [*later of 10CC*], who also wrote "For Your Love." And [*the Yardbirds*] got this Indian man in to play sitar. But the sitar player we got couldn't play in 4/4 time. What he was doing was totally magical, but it just didn't have any groove to it. And I showed him on guitar what I thought would be a good idea, which was that minor riff with the D string droning an octave below. And everyone said, "That sounds great. Let's just leave that." And we sent the little Indian man on his way. But the riff wasn't there before. It wasn't written like that. I could be wrong, but I just don't remember that that had already been written.

GW You played a Fender Esquire in the Yardbirds?

BECK Yeah. Except for some of the later recordings, where I used a Les Paul.

GW What about amps during this era?

BECK Two Vox AC30s, linked in series and placed on two chairs that were commissioned from whatever sources. So they were at waist level, where I could get to the controls easier and hear the sound better.

GW Were things like the incredible guitar solo in "Shapes of Things" rehearsed or pretty much done off the cuff?

BECK Off the cuff. I remember there was mass hysteria in the studio when I did it. They

weren't expecting it. It was just some weird mist coming from the East out of an amp. Giorgio Gomelsky was freaking out and dancing about like some tribal witch doctor.

GW Was there a groupie scene back then?

BECK Yeah. And some of them were pretty memorably horrible. I think they were going in for a huge arse contest or something. Badly camouflaged.

GW You had actually asked Jimmy Page to join the Yardbirds before Paul Samwell-Smith left, hadn't you?

BECK Yeah. And then when Paul did leave it was quite a blow, because we didn't have that huge bass sound—'cause he pioneered those four-note bass chords. Jim [Page] was not a bass player, as we all know, but the only way I could get him involved was by insisting that it would be okay for him to take over on bass in order for us to continue. And gradually, within a week, I think, we were talking about doing dual leads. Then we switched Chris onto bass to get Jim onto guitar.

GW How long have you known Jimmy Page?

BECK We must have been 12 or 14. My sister gave me the introduction. She went to the same art college, or tech college, whatever it was. She came home and said, "There's a guy with a goofy-looking guitar like yours at college." And I went, "Where is he? Take me to him!" And we've got on well ever since.

GW It's said that Page first played guitar in the Yardbirds because you collapsed in San Francisco and he had to cover on guitar while Chris Dreja switched to bass.

BECK Oh, I can't remember. I collapsed everywhere, didn't I? Yeah, it was terrible. I also collapsed in Marseilles once with food poisoning. Obviously, the idea of having Jim and me on guitar was a great one, but it was fraught with disaster because, sooner or later, one of us would have been cramped, stylewise. I don't know—maybe we would have worked something out. But I said, "Wait a minute. I just got my best mate in on guitar. He's gonna see me off up the road if I'm not careful."

GW Was that part of the tension that led you to quit the Yardbirds in 1966?

BECK No, it was really just those package tours that got me down. When we were alone it was alright, but banged up with 15 other acts it was really dreadful: onstage for 15 minutes, then you'd drive 600 miles and do another 15 minutes—I couldn't stand it. I just got off the bus and literally went home. I loved being in that band, but I could see the end in sight anyway. So it was that, coupled with the rigorous touring. Being misrepresented. Being put on Dick Clark roadshows and stuff was not where I wanted to go. [The tour Beck abandoned was with teen-oriented pop acts Brian Hyland, Gary Lewis & the Playboys and Sam the Sham & the Pharaohs, hosted by American DJ and TV presenter Dick Clark.]

But it was still traumatic leaving the Yardbirds. Because I just walked out on the one thing that gave me life, gave me recognition. It was pretty tough. I didn't feel proud about dumping them in the shit. I got home and faced a bleak winter in England with nothing to do. So I must have been desperately unhappy to do what I did. I guess I thought they were going to call me up when they came back and say, "Sorry we upset you. Please come back." Instead, it was more

like, "Sorry we upset you. Fuck off." Then I got seriously ill several months afterward. That food poisoning in Marseilles took care of me big time. I couldn't get my strength back. I think it was a lot more serious than it was diagnosed. It was more like a meningitis type of headache. Terrible. So silly was the pain, I just felt somebody must be able to hear it. It was that bad. I don't think I was given the right medication.

1967-'69: THE JEFF BECK GROUP (MARK I)

REGAINING HIS HEALTH, Beck entered the era of the power trio in grand style. The Jeff Beck Group took its place alongside Cream, the Jimi Hendrix Experience and Led Zeppelin at the vanguard of bands that were defining the late-Sixties guitar rock aesthetic: a heavy sound, with plenty of room for extended, freeform improvisation. Vocals were provided by Rod Stewart, soon to be lead singer for the Faces and, later, a superstar on his own. Ron Wood (later of the Faces and Rolling Stones) was on bass, having switched over from guitar at Beck's prompting. The drum throne was occupied, at various points, by Mick Waller, Tony Newman and, for the one fabulous studio cameo, the Who's Keith Moon. Also lending a hand—two, actually—was session pianist extraordinaire Nicky Hopkins, whose nimble playing was integral to many of the best tracks by the Stones, Who and others.

This is Beck's Les Paul-through-a-Marshall phase, and signature tracks like "Beck's Bolero" found the master experimenting with chunky, guitar harmonies. An unlikely alliance with producer Mickie Most, best known for his work with British Invaders like the Animals and Herman's Hermits, yielded two all-time classic albums: *Truth* and *Beck-Ola*. A solid fave with late-Sixties groupies, the Jeff Beck Group had superstar potential. But alas, tensions between Beck and Stewart brought the band to an early demise.

GW How did Mickie Most end up being your producer after you left the Yardbirds?

BECK That was as absurdly ill-advised a career move as it was quirky—as traumatic as it was useful. Mickie was a complete bubblegum, middle-of-the-road producer, but he still loved Motown and rockabilly—he just wouldn't have anything to do with them at the time. He was a forward-looking pop producer, and he had good-quality acts like Donovan, Lulu and all those, who were annoyingly good at selling records. [Beck played on Donovan's 1968 single, "Barabajagal."] But where Rod was concerned, Mickie told me, "You don't want that poof on your record." And that's where I started to hate him. I said, "You, in your infinite pop wisdom, can't see that this guy's gonna rule big-time?" He also couldn't see a market in America for underground, sort of hooliganistic rock. In '67 and '68, when I was in big trouble with my musical career and wondering what direction to take, he explicitly said to me, "Oh, that Jimi Hendrix and all that twang-twanging and feed-back nonsense—it's finished." I said, "Excuse me, it's just starting."

But Mickie's sidekick was Peter Grant [who went on to manage Led Zeppelin]. And finally Mickie said, "I'll tell you what I'll do: I'll introduce you to my partner next time you come up. I don't want to know from you anymore. You finish the contract, you do what I say, and

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we'll all be happy. If you want to be on TV, you do the songs I want. And you sing." He couldn't see that the guitar was what I should be doing. But Peter Grant did. And it was just that thread of lifeline that got us to America with Rod. Peter Grant believed in the act.

I damned and confounded New York when I came back with that band. All the bad reviews about me being a bad boy leaving the Yardbirds in the shit were all just washed away when we played the Fillmore East. Don't get me wrong—we were shitting our pants. Rod wouldn't come and sing to the audience direct; he was hiding behind some curtains. I finally had to say, halfway through the set, "There is a human actually making those noises in this building."

GW Why did you decide to recruit the

Yardbirds' "Shapes of Things" with the Jeff Beck Group?

BECK Because Rod loved that song. He thought it would be a great idea to do another angle on it, and I just wrote that complete other riff for it. And it became the precursor to a lot of power rock and roll. That plodding sort of rhythm that we nailed. I suppose whenever I get named as a heavy metal innovator, that's probably one of the best examples of heavy metal in embryo.

GW Mick Waller's drum work on that was incredible.

BECK He was great. For a long time he was flatmates with a Motown drummer, Benny Benjamin, which must have rubbed off, because he had great dexterity and fantastic

Motown chops. Unfortunately, having seen Keith Moon, I just couldn't be happy unless I had a drummer with that amount of charisma and power. Mickey was a great drummer, but he didn't have the charisma.

GW You were close to Keith Moon?

BECK Yeah. I couldn't get enough of him. A day would go by in half an hour when you were with Moonie. Just complete lunacy and genuine organic humor. Your jaw would ache from laughing. How [the Who] put up with him for as long as they did, I'll never know.

GW And he's on "Beck's Bolero."

BECK Yeah. We couldn't mention him on the album for contractual reasons.

GW Did Jimmy Page write that song as a vehicle for you?

BECK No. It was my melody over his rhythm. He came up with the bolero rhythm on the 12-string. But it's my riff in the middle. I'd decided that the Yardbirds' trademark was to stop in the middle of the song and come into a completely different rhythmic thing, like they did on "For Your Love." A pop single that suddenly stopped and changed groove halfway through just broke all the rules. So with "Beck's Bolero," we used that as a kind of signature, to continue that kind of raw break.

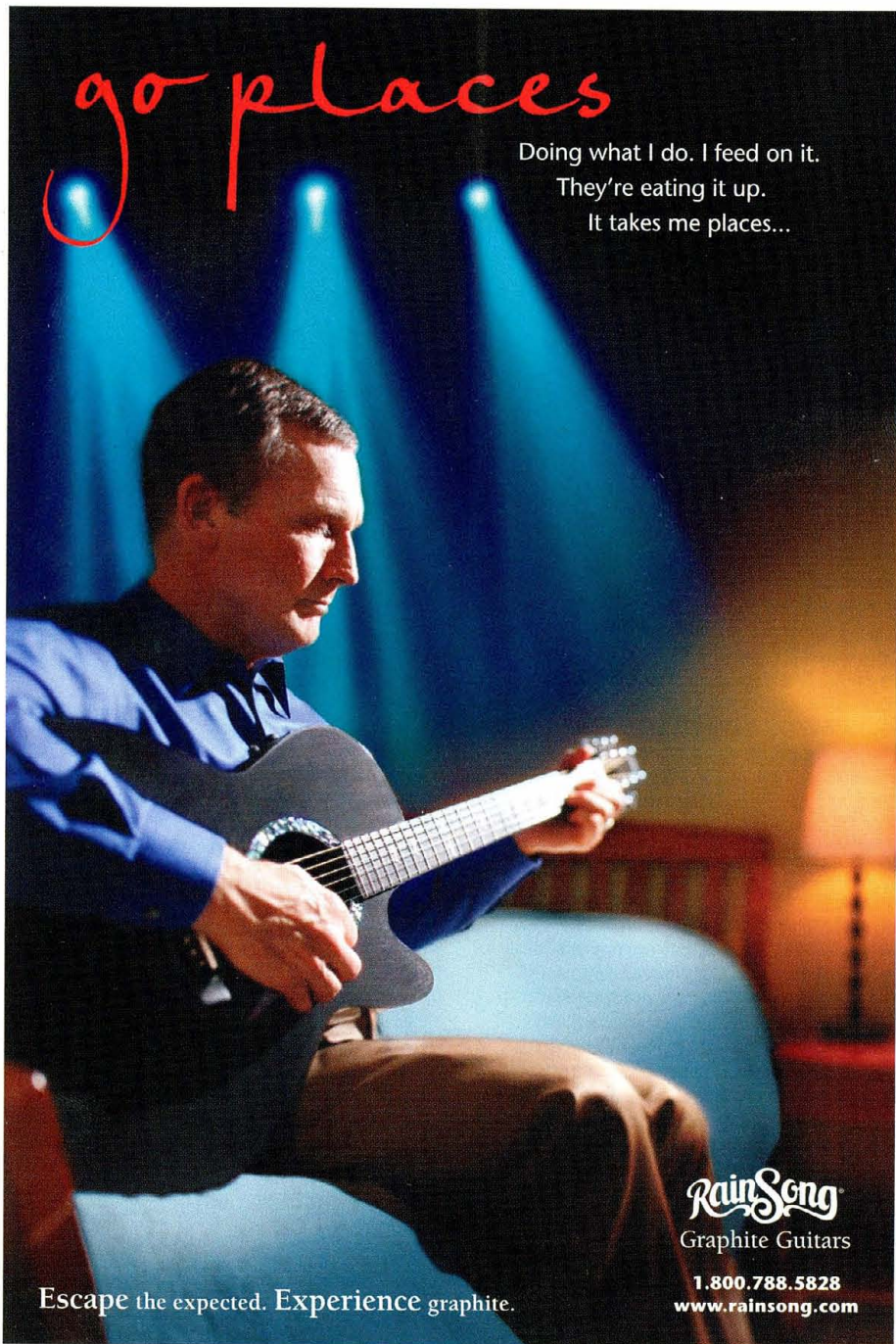
GW This is also the period when you got to know Jimi Hendrix.

BECK You say, "know Hendrix." It was all too brief. It was just one year—'69 it would have been—when the Jeff Beck Group was playing [Manhattan rock club] Steve Paul's Scene. We were there for weeks, and Jimi would come in just about encore time and everyone would freak out. He'd come onstage and completely overshadow and undermine what we'd done. But nobody cared; it was so great. And to have Rod singing as well, two guitars blazing away...forget it. It was just crammed to capacity every night.

GW Did playing with him goad you to whip out some of your most amazing stuff?

BECK Yeah. I thought, if he's not afraid to stand onstage with me, I'm not ashamed to go anywhere. There was such a contrast between the way he was onstage and the way he was offstage. He spoke in whispers. He would never raise his voice above a whisper. It was all in his expressions, in the hands. Unbelievable comedy and profound statements just by the raising of an eyebrow. He did burn the candle, though. I couldn't keep up. We went out one night, from the Scene. We'd already played two hours of raving rock and roll with him coming on for the encore. Then we went to the New York Brasserie to have something to eat, and somewhere after that. At four o'clock he said, "Let's go back to the hotel." I thought, Thank God. He'll fall asleep and I'll go off home. But instead he'd start playing stuff, and we'd go out somewhere else at five o'clock. This was just an everyday occurrence. I'd be history for two days afterward, and he'd be still at it. The guy was on a big-time roll. It was as if he'd been commissioned to be Chief Motherfucker in charge of everything. Suddenly this guy comes along and upturns the whole applecart—playing with his teeth, behind his head... He made the rest of us look like a bunch of librarians standing up there.

GW But he was definitely building on what you, Clapton, Jimmy Page and Pete Townshend were doing.



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BECK That's right. We just didn't realize that someone was going to come along and whip the carpet out from under us in quite such a radical way. And there wasn't any turning back after that. You can't unpull the carpet; you just do something else. That was the most ponderous time in my life: what to do now that that guy's done what he's done? And when I found out that people still wanted to hear what I had to say, I carried on.

But it was pretty rough, I must say. A pretty grim time, with no one to talk to about it, except Jimi himself. It was almost the end of my career. I probably would have packed up if he hadn't spoken. I used to say "Jim, what the fuck?" And he said, "Man, you know when you play blues, it's as boring as a monkey. Your next step should be to take the electro stuff further. Experiment. That's what I respect about you. That's your thing. Don't try to play the blues." And that's with Eric as well. He said "Don't mess with my music." So I forgot about the blues...with a few notable exceptions.

GW So why did the first Jeff Beck Group break up?

BECK Unfortunately, we didn't have enough material to keep that band going. Rod was writing ghastly lyrics, just thrown together. It's a shame, because I thought he was singing really great on *Beck-Ola*. We should have had a writer or producer come in and take over. Rod's attitude was, "I don't like being a sidekick to a guitar hero." Quite right. Tough shit, mate. See ya.

GW I was going to ask what your original concept was in naming the band the Jeff Beck Group.

BECK Well, I was the name, you know? Because of the Yardbirds. I couldn't really hide behind Rod and expect anyone to book us. I didn't like the word "group." I suppose it was supposed to be like the Spencer Davis Group, where Steve Winwood was the main vocalist. That worked for them, so what about the Jeff Beck Group with Rod as the main vocalist? He didn't like that at all. There was sour hatred and resentment for having my name on the tickets and yet he was singing.

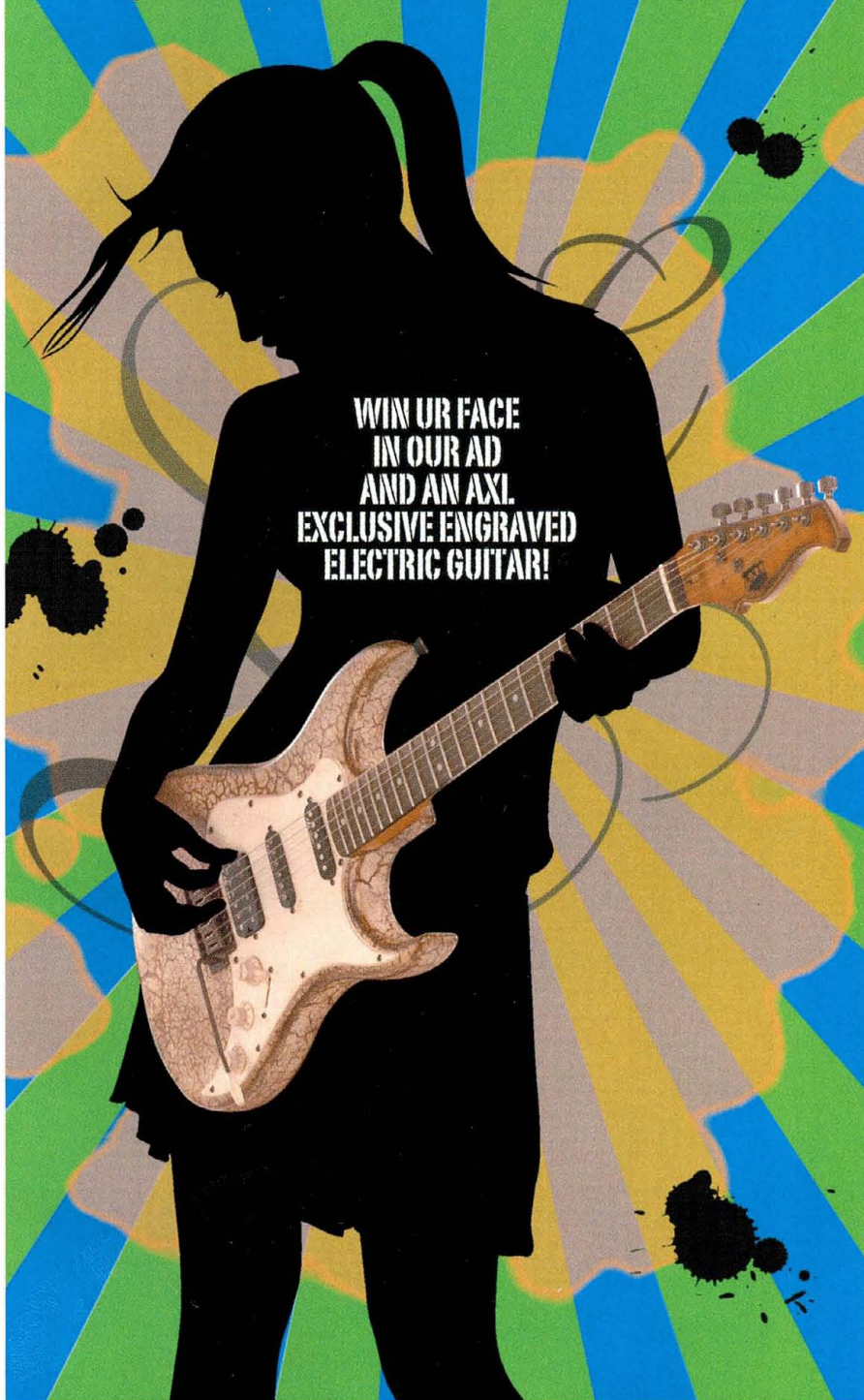
1970-'74: THE JEFF BECK GROUP (MARK II), and BECK, BOGERT & APPICE

IN 1970, RECOVERING FROM a severe automobile accident, Beck put together a new version of the Jeff Beck Group with drummer Cozy Powell, bassist Clive Chaman, keyboardist Max Middleton and vocalist Bobby Tench. Together, they cut the *Rough and Ready* album. "I feel like I wasn't there for that one really," Beck says in retrospect. "It's a post-car crash album. Rod wasn't there. It was like, 'What do we do?'"

A second album, titled *Jeff Beck Group* but widely known as "The Orange Album," was produced by guitar great Steve Cropper and included the jam-night perennial "Going Down." Beck's next project was a band with American bassist/vocalist Tim Bogert and drummer Carmine Appice, formerly of Long Island, New York's Vanilla Fudge and Cactus. The *Beck, Bogert & Appice* album included a heavy rock version of Stevie Wonder's song "Superstition," a tune that Wonder originally wrote for Beck. It was the first of several Stevie Wonder songs that Beck would cover.

GW One of your more (continued on pg. 68)

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(continued from pg. 65) surprising career moves was playing with Tim Bogert and Carmine Appice.

BECK You think that was surprising?

GW Yeah. Here were these American guys, from a different world, musically.

BECK It was like I said about Moonie. I was trying to get a drummer that seriously kicked ass. I was looking for that kind of over-the-top awesomeness that Keith had—the stick twirling and everything. And Carmine did it. He was really devastatingly good. Carmine was probably the last of the Forties-style, big-band, fuck-off drummers. Yet he still had that forward-thinking Billy Cobham-type feel. But once again, we had more power than we needed but not enough of a story line, so to speak. Not enough good songs; great actors but no

“Jimi said, ‘Man, when you play blues, it’s as boring as a monkey. Experiment.’”

storyline. Although that seems to sell millions of dollars worth of films nowadays.

GW Stevie Wonder’s music became a big inspiration for you around this time.

BECK Absolutely. Hearing *Music of My Mind* just really moved my spirit. I was at someone’s

house; I picked it up and played it. I couldn’t hear what they were saying for an hour. I was just completely mesmerized by the sounds coming off that record. And I thought, ‘There he goes—there’s a genius reinventing himself. And the thought that I’d be standing next to him in the studio one day was way beyond my dreams. But right out of the blue, after having raved about that record, it must have reached somebody at Epic. And they said, “Stevie would be interested in having you go over.”’ And I sort of went...*gulp*. It was the most memorable time. Frustrating at first, because you know he can’t see you—there’s this immediate barrier right there. But within a couple of days that was gone. It was really uplifting just to be around and watch him put a song together so quickly and so perfectly that nothing could be improved. He’d do a rough tryout of something that was better than anything I could ever come up with. He was someone with songwriting skills unknown to me before. I thought, I just better stick around here for a couple of hours. And he put me on one of his songs on the *Talking Book* album [“Lookin’ for Another Pure Love”]. I couldn’t care less if the solo stank. Just the way he said “Do it, Jeff!” on the record, that meant a million quid to me.

GW But you never had the opportunity to record with him again?

BECK There was another one he wanted me to go on, but I was too out of it to play. A bunch of us dropped by [New York City recording studio] the Hit Factory one night when Stevie was there. But we’d really been out on the, uh, cold drinks, so I declined his offer to play. I couldn’t bear to disgrace myself in that state. I was pretty bad. We really could put it away. I said I never did take drugs, but we did lube up occasionally.

1975-’77: THE FUSION YEARS

IN 1975, BECK ANNOUNCED THAT he was tired of working with vocalists. Energized with the jazz fusion movement, which had taken a foreground role in the mid-Seventies music scene, Beck began work on an all-instrumental album with Beatles producer George Martin at the controls. The result was the brilliant *Blow by Blow*, one of the best-selling instrumental records of all time and probably Beck’s best-known album. Beck delved even deeper into the fusion scene the following year on *Wired*. He augmented the *Blow by Blow* lineup (keyboardist Max Middleton, bassist Wilbur Bascomb and drummer Richard Bailey) with two key members of John McLaughlin’s Mahavishnu Orchestra: synth-wiz Jan Hammer and drummer/producer Narada Michael Walden. Hammer’s innovative Moog lead lines provided an excellent foil for Beck and coaxed new shades of timbre and phrasing from the guitarist’s manic sensibility. The two virtuosos went on to release *Jeff Beck with the Jan Hammer Group Live* in 1977.

GW You’ve always moved with the times and worked in whatever the current musical idiom was at any give time, whether it was heavy rock, fusion...

BECK Can we say that word now and get away with it? Can we say “fusion” without getting arrested? [laughs] When I first heard the Mahavishnu Orchestra, playing in Central Park, I just began to develop wings because of that. They were hugely popular at that time, and it seemed to me that everyone was getting so involved in,

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and so in love with, playing music. It was a vital thing for me to have that. A lot of people liked *Blow by Blow* because it simplified McLaughlin and it complicated rock and roll. That album was just one of those things that was so easy. There were great players, willing to play, and decent material. And in four days we'd tracked all the songs. Of course, the overdubs then took four years, but the tracking was really quick. For one, we didn't have a huge backlog of dough. And George Martin certainly didn't know what he was getting involved in. I put some tapes on his desk one day. He saw through the mist and said there might be something there. He showed interest at a point where I was really wondering whether I should continue in the business.

GW How would you assess George Martin's

contribution to *Blow by Blow* and *Wired*?

BECK I was looking to George sort of as a parental figure: someone to help me present some of my more outrageous visions in a way that would be acceptable to the general public. And he did it quite well. Some of my favorite solos got trashed because he thought they were hideous—not musical. He'd say, "That's really the most dreadful noise I've ever heard." And I'd say, "That's what I want!" But I'd usually come 'round to his way of thinking. George is almost like a dad: relaxed, very focused on the sound. George Martin was probably the best producer I've had—the guy who could frame-work what I do without interfering.

GW Tonally and melodically, your playing entered a new phase with *Blow by Blow*.

BECK Well, *Blow by Blow* is when I started messing with the Strat. I thought, I can't be dickering around with a lot of different guitars, 'cause it was a totally different feel from one to the other. I wanted to be absolutely comfortable. And the Strat is what I started on. I became interested in going back to that again.

GW "Freeway Jam" became one of your signature tunes, one that almost every guitarist learns at some point. Yet it was written by your keyboard player, Max Middleton.

BECK Actually, I hate that tune! It's pretty awful. I could care less if people still like it. It felt like a slowed-down Irish reel to me.

GW Was it your idea to record the Beatles' "She's a Woman"?

BECK No. Max Middleton was playing in a band for Linda Lewis. She was the wife of Jim Cregan, who is Rod Stewart's guitar player. And she started making waves, playing Ronnie Scott's jazz club. And Max said, "She does this song, 'She's a Woman' and people go crazy." They loved her version. And I turned it into a reggae, and that really seemed to make it take off.

GW That's one of the best-known tunes where you employ the mouth bag [a precursor to the Heil Talk Box that consisted of an air-filled shoulder bag with cables and tubing emanating from it. Created by Kustom Electronics and marketed as the Bag, it allowed guitarists to create vocal-like sounds with their guitar]. How did you get into using that?

BECK There was a guy called Mike Pinera [guitarist for Iron Butterfly, among other acts] who had one, and he used to do just bass-riff noise and guitar lines with it. It took me about three or four days to get some of the vowel sounds out. Amplified through a mic, it gives you even more flexibility, because the mic reads certain frequencies more accurately. It would just floor people. They'd go, "What the hell's that?" Then they'd see this sort of colostomy bag stuck to me. In fact, there was a [concert] review where the [writer] thought it was a bladder.

GW Did the mouth bag become a burden in the same way that "Freeway Jam" did?

BECK Yeah. Years ago, I checked into a hotel and the radio had been left on in the room. And I heard the bag being used, and it was *Frampton Comes Alive* they were playing. [Frampton reportedly used a Heil Talk Box on the recording.] I thought, Wait a minute, someone's bootlegged my album, 'cause no one else was using that thing at that time. But it was Peter Frampton. And that was the abrupt end to my use of the bag. From that night on, I never used it.

BECK BOYCOTTS THE EIGHTIES

RELEASED IN 1980, *There and Back* provided a neat transition into a new decade for Beck—a bridge between his past and future. Jan Hammer was involved in three of the tracks, but the remaining four were done with keyboardist Tony Hymas, who would become a frequent Beck collaborator.

The Eighties, however, were not one of Beck's favorite decades.

"For most of the Eighties, the business just went to a place where I didn't want to go," he says. "The clothes were more important than the music at one point, I think. The video prerequisite is something I wasn't interested

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in, and the domination of synthesizers in the Eighties made me very depressed—to think that they could possibly overshadow real playing. They did for a while, but lo and behold, real playing came back.”

Beck's reputation was so solidly cemented by the Eighties that he could afford to retreat to his English country acreage. The legend goes that he'd rather work on his cars anyway. But it's not like he became a hermit. In the company of fellow British rock royalty like Clapton, Page and the Stones, Beck surfaced for high-visibility charity events like the Prince's Trust and ARMS. He also laid down his wrenches long to play guitar on Mick Jagger's solo albums, *She's the Boss* and *Primitive Cool*, and to tour with Stevie Ray Vaughan and Carlos Santana.

“People liked *blow by blow* because it simplified McLaughlin and complicated rock and roll.”

Beck also received long-overdue recognition in the Eighties. He won a Grammy for “Emotions,” a single off his 1985 *Flash* album, a synth-driven R&B effort produced by Chic guitarist Nile Rodgers. Grammy honors were also bestowed for 1989's *Jeff Beck's Guitar Shop* with Terry Bozo and Tony Hymas. And

in 1993, perhaps as a way of regrouping after the Eighties had safely passed, Beck went back to his earliest roots. Working with London rockabilly purists the Big Town Playboys, Beck recorded *Crazy Legs*, an album that paid tribute to Beck's boyhood rock heroes Gene Vincent and the Blue Caps.

GW On the *Crazy Legs* album, was it hard to stop being Jeff Beck and become Cliff Gallup?

BECK Are you kidding? First of all, I was heartbroken to learn that Cliff Gallup, Chet Atkins and all those guys in the Fifties used fingerpicks. That's the only way to get that crispness and clarity of tone. So I had to learn to play with those fingerpicks, and it was ghastly. They kept falling off and springing across the room. I thought at one stage I was getting quite close to it, but when I listen to the originals, tonally I'm nowhere near it. The stuff we did does have the spirit and sometimes the notation is perfect, but you put that old Gene Vincent and the Blue Caps album on and it's just one of the major miracles of our time. As much as I still dearly love rockabilly, I don't think that there's much to be gained by pursuing that any further. One can't progress by going back too far. I still use some of the gimmickry. Slap echo is always going to be one of the best inventions ever, but there the similarity ends, really.

1999-2003: BECK GOES TECHNO

BECK CELEBRATED THE DAWN of the 21st century in grand style, releasing *Who Else!* in 1999. The album was the first in a techno trilogy from Beck that also included 2000's *You Had It Coming* and 2003's *Jeff*. All three discs found the guitar master diving headfirst into the programmed beats and digital cut-and-paste disruption of contemporary electronica. The albums teamed Beck with cutting-edge producers like Andy Wright, Apollo 440, David Torn (Splattercell) and Dean Garcia (Curve), but he also kept more traditional players like Tony Hymas and drummer Steve Barney in the fold. *Who Else!* also marked the beginning of Beck's collaboration with guitar virtuoso Jennifer Batten. The presence of talented women musicians in Beck's bands continues today with youthful bassist Tal Wilkenfeld.

As the new century got underway, it was clear that Beck had no intention of joining the dinosaur fraternity of Sixties and Seventies rock stars whose best work is long behind them. In a 2002 series of career retrospective concerts at London's Festival Hall, Beck performed with everyone from veterans like Roger Waters and John McLaughlin to feisty then-newcomers like the White Stripes. Beck's openness to new sounds and new ideas continues to keep him at the forefront.

GW Your playing achieved a new level of abstraction in the beginning of “Trouble Man” from *Jeff*.

BECK Oh dear!

GW It's like a Jackson Pollock canvas.

BECK The white coats were waiting to take me away.

GW Was that just improvised off the cuff?

BECK Yeah. I think we wanted to have fun with no boundaries, with a drum loop and a real drummer. So there was a percussive [electronic] pulse going on, but real drums were there too, and we just let it rip for about 10

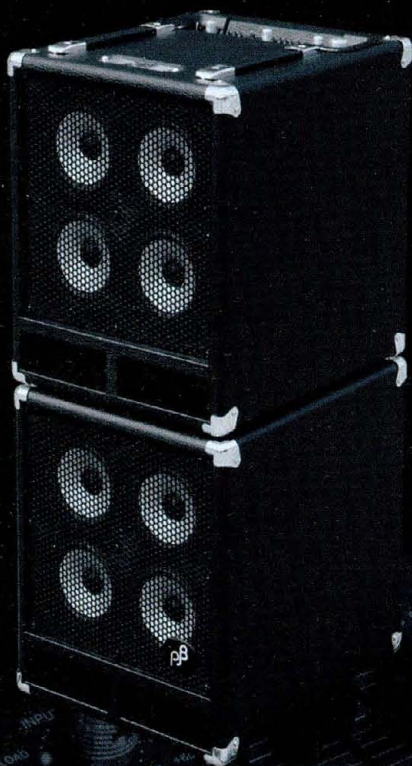
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minutes. Then we found out it was too long to be hogging that much space on an album. So we edited it, and it lost a lot of the frightening immediacy that the original jam had. Maybe some day I'll released the unedited version. It's really crazy. A bit wild. Like Mothers of Invention wild.

GW When you're in the studio playing all this amazing stuff on guitar, are you totally blasé about it? Or do you surprise yourself as much as you surprise the rest of us?

BECK The thing is, I don't surprise myself enough. Which is why on the song "My Thing," for example, half of the solo was done live in the studio with about 30 people in the control room, falling over drunk. I like to go berserk, but with other people around. Because they

actually do make me play slightly more energetically and frantically.

GW Was there a main amp you used for *Jeff?*
BECK In the early stages I was using a [Line 6] Pod in a writing studio. There's quite a lot of demo guitar left in there on the song "Plan B." But most of the rest of the album was done with a [Marshall] JCM2000, and a Line 6 as well. It has quite a lot of variations that you couldn't get out of the Marshall. The Marshall is great. But it has just that one characteristic.

GW Which of your Strats are you playing on the album?

BECK "Anoushka," she's called. Because Anoushka Shankar [*sitar virtuoso and daughter of Indian music patriarch Ravi Shankar*] signed it for me. She's divine. I said to her, "Just please

sign this." And she did. She couldn't believe I asked her. So now that guitar is Anoushka.

GW On the song "Pork-U-Pine" it's amazing how you use the Strat's vibrato arm to emulate the vibrato trills in Middle Eastern vocals.

BECK Well, yeah, one more element that helps me play is the way they sing, especially the Eastern Indian girls, when they do that amazing scale. It's almost unwritable. You can't even tell what's going on unless you slow it down. And it's great—a bit of oxygen for my playing style. I don't like to rip off complete phrases, but some of the quick vibratos I do help me to form my own style, so I adapt it to the blues. Indian blues is really the way I describe it.

GW Regarding the very high pitched melody sections in the song "Bulgarian," are you playing those with harmonics and using a wang bar to shape the melody?

BECK Yep. That's how I do it. It's not easy. Especially when the harmonic isn't in the right notes. You know, when it's a semitone sharp [*i.e., from a natural, open string harmonic*]. So rather than tune the guitar down, I'll just bend the string down before I hit the harmonic and just guess at it. Or I'll hit it and bend it up. Whatever it takes. There are no rules in that.

GW But the techno phase of your career is now over?

BECK Yeah, it is. When you got Vinnie [*Colaiuta*] on drums, you don't need that.

GW But it was a great period. Really enjoyable.

BECK Yeah, but the thing that was missing was there should have been a great song, which there wasn't. But those were fun tracks to do. They were just little sketches. I thought maybe they would be used in dance clubs or something. With no bass player, drummer or keyboard player, it was just a natural progression, a natural thing you'd want to do—to go to a programmer and mess around with that.

LOOKING FORWARD

IN APRIL 2008, BECK WENT into a California recording studio with Colaiuta and Wilkenfeld to record yet-unreleased tracks for what may become the next Jeff Beck album. "We jammed for about 10 days," he says, "It'll be a brave person who sifts through all that material, but I think we've got some interesting stuff there."

GW So what is it that's leading you back to the power-trio format?

BECK It was really just those particular sessions. I wanted to get away, go to California, get a bit of sunshine and work as well. And my keyboard player, Jason, was working somewhere else. So I decided to go in and see what I could come up with without any chordal support, without any of that direction, because keyboards tend to determine a direction almost immediately. You hear a chord and you've got one foot in a certain direction. But Jimi Hendrix didn't have a keyboard player, for the most part. And with Vinnie on drums, you don't really need much else going on. And with Tal as well, it was just a joy to blast away. We've got 17 hours of material on a hard drive, all sounding really good. I'm going to go through it all as soon as I get my head back together. I'm pretty spaced after touring all across Australia and then to New Zealand and Japan. So I'm coming down quite slowly. ●

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Number of the Beast

Son of a Beatle, man of the future, Dhani Harrison goes his own way—and finds strength in numbers—on *You Are Here*, the debut album from his band, thenewno2.

by Alan di Perna / photographs by John Langford

“I AM TRYING TO GET AWAY from my name and face,” Dhani Harrison says, “because of the obvious comparisons.”

It isn't always easy being the son of a Beatle, particularly in Harrison's case. He bears a disturbingly close resemblance to his father, former Beatles guitarist George Harrison, who passed away in 2001. The heavy eyebrows, the sly, one-sided grin, the spare and laconic body language... It's very difficult to see Dhani (pronounced “Danny”) and not think “George.” Even Dhani's mother, Olivia Harrison, finds the resemblance remarkable. When Dhani stood onstage alongside Paul McCartney, Ringo Starr, Eric Clapton and other Sixties rock vets at the 2002 memorial Concert for George, Olivia famously remarked, “It's as if George stayed young while all the rest of you got old.”

Harrison is proud of his parental legacy, but he also wants it made clear that he is his own man. That's one reason why he named his band thenewno2 instead of releasing records under his own name. Thenewno2 (pronounced “the new number two”) is a reference to the Sixties television epistemological spy thriller *The Prisoner*, in which all the characters have numbers, but no names. Identity is a fluid, mysterious thing in the program's fictitious “village.” You never really find out who Number One is, and Number Two always seems to be a different person. This kind of unstable and slightly ominous anonymity is something Harrison finds intriguing.

“I figured, Okay, let's make the band thenewno2,” he says, “so every

week there could be a new Number Two, like *The Prisoner*. No one's ever gonna know who we really are. They're just gonna know the name. But the face is empty.”

Now, however, all can be revealed. The nucleus of thenewno2 consists of Harrison and his longtime friend Oliver “Oli” Hecks. Both of them do a lot of programming and synth work for the band. And while Hecks functions as the drummer for thenewno2, Harrison does most of the guitar playing. “I have a very guitar-based perspective,” he says, “as you might imagine, growing up in my house.”

Working with a revolving cast of supporting musicians, Harrison and Hecks released an EP, titled *EP001*, in 2006 and some internet-only tracks as thenewno2. But the band makes its full and proper album debut with the disc *You Are Here*. It is a deeply textural work. Harrison's gentle, pop-savvy vocals and incisive guitar playing seem to emerge from layers of ambient loops, found sounds and fuzzy guitar noise. With its massive distorted synth bass lines and vintage analog drum machine emulations, the music reflects Harrison's fondness for electronic music genres like trip-hop and drum and bass. But in equal measure, one can hear his solid grounding in classic rock. And when he whips out a guitar solo—which happens fairly frequently—it's clear that his resemblance to his father isn't only visual. There's something in his phrasing, particularly on things like the slide guitar of the track “Another John Doe,” that points to a clear family legacy.





thenewno2 performing a soundcheck at the Mercury Lounge, New York City, February 2009

"We took a long time to find the sound of this album," Harrison says. "A lot of the early work was done on laptops. Oli and I each made our own demos, and then we started putting them together. And the album really grew when we re-recorded a lot of those demos in the studio, because we've got so much great equipment in my father's studio that I inherited."

That studio would be F.P.S.H.O.T. or Friar Park Studios, Henley-on-Thames, the recording studio that George Harrison built at Friar Park, the estate north of London that he purchased in 1970 and where Dhani was born in 1978. His first name reflects his father's love of Indian music. It is drawn from the names of two notes in the Sargam—India's "Do Re Mi" or basic musical scale: Sa Re Ga Ma Pa Dha Ni Sa. As George's only child, Dhani received a lot of parental attention growing up. He started to play guitar at age nine, initiated in the basics by his father. "He showed me chords and then he just kind of left me to it," Dhani says.

But as the younger Harrison gained competence, he'd often jam with his dad. "We'd always sit and play acoustic guitars together and just hang out," Harrison recalls. "We'd play a lot of blues together. A lot of Leadbelly and stuff like that."

After George's passing, Dhani helped to complete his father's final album, *Brainwashed*, in 2002. Now he is more than ready to make his own musical statement, and it seems a safe bet that George would have been proud of the way Dhani and *You Are Here* are making their way forward in the world. The younger Harrison seems to have found a gracious way to embody his heritage while also living fully in the present

as a young, 21st century guy. He designs computer games and has released *You Are Here* in a variety of futuristic formats, including the new slotMusic memory card. Along with their musical pursuits, thenewno2 (Harrison and Hecks) are also a successful graphic design and DVD authoring team. In Harrison's creative endeavors, musical tastes and overall outlook, there seems to be plenty of room for the past, present and future.

GUITAR WORLD Is the album title *You Are Here* also a reference to *The Prisoner* in some way?

DHANI HARRISON No, not really. The name came up when I was spending a lot of time traveling and staying in hotels here and there. I'd always be standing in elevator banks seeing those signs that say "You Are Here." I'd take pictures of the signs and sort of say, "Well, here I am. I'm here. And no one else is here. I'm just by myself traveling the world." I got to a point where I realized that *You Are Here* is a great-sounding name. It's like "Be Here Now" or "Wish You Were Here." It kind of harkens to a whole lot of references, but it doesn't really. I'd never heard of an album called *You Are Here*, so we called our album that. And of course the next week, I'm sitting looking at some picture on the internet and it's John and Yoko walking down the street in New York in '69 or '70, and John's wearing a T-shirt that says "You Are Here." And I was like, damn, is that how subconsciously influenced I've been?

My dad was always very pro being here now, if you know what I mean. The whole yogi kind of vibe is to be here—be in the present moment. You have to be mindful of the future but not at

the expense of the present. And I think that's why John was wearing a T-shirt saying "You Are Here," to remind people, "Hey, it's happening now. Whilst you think about your life, your life is passing by." Then I felt a bit like, oh God, I'm sure all the crazy Beatles fans will think I'm doing this on purpose. But I figured, well, that's not a bad thing, because the message expands. And it's far enough away from my immediate Beatles experience that I didn't recognize it instantly.

GW Do you share your father's interest in spirituality and India's spiritual traditions?

HARRISON Oh, certainly. That was actually part of my upbringing. I do meditation. But it's not just that; I also shared his interest in poetry, gardening... We were best friends. But I'm a lot more into technology and stuff like that. I design video games. I do consulting for Harmonix, the company that designed *Rock Band*. But yes, Dad and I were very similar in what we enjoyed.

GW In addition to designing video games, you also designed the logo for thenewno2, that sort of stylized mask [left]. How does that fit in, thematically?

HARRISON Once I decided we were thenewno2, I said, "Okay, what's our logo? Say we're this corporation that takes over the whole world. Like, imagine the most nightmare corporation that goes around conglomerating everything and eventually ends up owning Starbucks, General Motors...just everything. Imagine, what's your brand logo?" So I just drew some generic shapes until I got one I liked. It's kind of like two men standing next to each other. Or a little Space Invader or something like that. I don't know quite what it means.



"My dad's dead, and if I don't use this equipment it's going to sit there quiet forever."

GW Lyrically, some of the songs on the album comment on contemporary society. The sort of disorientation, paranoia and information overload that we experience in a world dominated by unchecked corporate greed.

HARRISON I think good art should reflect its time, and we were bloody angry about what was happening in the world during the time we were working on the album. The whole Bush administration really screwed Europe over a whole lot. [Former British Prime Minister]

Tony Blair and George Bush were the bane of our existence for a long time. And all the media information overload, it gets to you after a while. You can see it on the face of every musician. But as far as albums that comment on social status or conditions or the war and all that stuff, I think ours is quite positive. It's not too "wallowy." Take, for example, one of my favorite albums of all time: *The Eraser* by Thom Yorke. I can't really listen to it anymore because it just depresses me so much. It's so

good, such a beautiful sonic masterpiece. But if I listen to it I start having a panic attack.

GW Many of the songs have a lot of ambient, textural loops that really reinforce the mood of some the lyrics. Would a loop like that ever be the starting point for a track?

HARRISON I tend to start more with a guitar riff or a keyboard pad. Like I have this great B3 [soft-synth Hammond organ model] on my laptop, and I'll come up with some chords on that. Oli also wrote a lot of the chord stuff and most of the beat programming. He gave me all the Logic files for his stuff, and I made up melodies and guitar parts for it. We write lyrics separately, but then we combine the best of both. Oli and I wrote mostly when we were in L.A. I was working with some producers in L.A. but it just didn't work out. We kept getting bumped down the list of whose record was gonna get made first. I kind of snapped and said, "I'm going to England to make this record, and whoever wants to come with me can come with me." When we got to my dad's place, we tended to re-record a lot of stuff. If we had a soft-synth Mellotron, for example, we'd go and use a real Mellotron. If it's a tack piano, we'll use a real tack piano.

GW So when would guitar start to enter the picture on the tracks?

HARRISON Pretty early on. It was usually the second thing to go down. And I used a lot of my dad's old guitars.

GW Which ones?

HARRISON For the slide solo on "Another John Doe" I used "Rocky," the psychedelic painted Stratocaster that my dad used to play the slide solo on "All You Need Is Love."

GW Wow.

HARRISON I know. How much of a rich, spoiled bastard am I? But I figure, my dad's dead, and if I don't use this equipment it's going to sit there quiet forever. And that would be a damn shame.

GW I think a lot of guitar players are glad that you're using the guitars rather than having them sit in some banker's collection.

HARRISON Right, some Japanese collector's vault. I'd never let that happen. As far as I'm concerned, they'll always be played or be in a museum.

GW When you play these instruments, do you feel something of your father's energy in them?

HARRISON I think it's that way with a lot of things. If you pick up someone's computer these days, there's a bit of them in it. Or when you drive someone else's car, it's got their personality. So, of course, yeah. When you play my dad's Strat, it's humbling, because you can't make it make the same sound that he could. I watched him play slide my whole life. He was a big Ry Cooder fan. And Delaney Bramlett, Eric Clapton obviously...they all influenced the way he played slide. But when it came down to it, I think he had a better touch than any of them, in terms of eliminating fret noise and just the way he played. You don't hear anything else like that. If you listen to me playing the same guitar, it's just *clunk, clunk, clunk*.

GW I think you're being too hard on yourself.

HARRISON But it's not just me. It's anyone really. Those guitars are set up for him, with high strings and everything. I think I was just giving myself an excuse to get all these

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amazing instruments back in top playing condition. I had to take every guitar and recondition everything, tune every piano, take every Mellotron and fix the tapes. So it was a big exercise, updating my dad's studio and fixing everything back to how it was. Because it had been a few years since it had last been used. And in the end, we're now left with a really great studio that works the whole time.

GW There's a nice guitar solo in "Life Off," the bonus track that comes with the memory card version of *You Are Here*. Was that played on any notable guitar?

HARRISON I think you'll find that's a Goldtop Les Paul, like a '56. It's one of my dad's that was given to him, I think, by [Elvis Presley guitarist] Scotty Moore. Either him or [drummer] J.D.

Fontana from Elvis Presley's band. It's a beautiful guitar. But my main guitar, the one I use most, is an Eric Clapton model Stratocaster, which came off my dad's '91 tour [of Japan, with Eric Clapton]. It was like a horrible Ferrari red. Remember those hues? They had gun metal and a Ferrari red and a 7-Up green—all very dated colors. So I took a sander and took the paint off it. It looks lovely. I used that guitar for a lot of things, like the solo in "Yomp," for example.

GW How did you achieve that great saturated distortion tone on that solo?

HARRISON Well, the guitar's great, with Lace Sensor pickups. And I put it through a Z.Vex fuzz pedal. I don't use it live, though. It's one of those pedals where, when you hit it, you're not sure what's really gonna

happen. But it's great in the studio, and I started off as a real studio rat anyway.

GW There are some nice distorted guitar tones generally on the album, both for leads and wall-of-sound rhythms that blend in nicely with the ambient synth stuff.

HARRISON I used a few different things for distortion, like a Bad Cat. It's one of those valve pedals, kind of like an extra cab head, but the valves are in the pedal rather than the head. Those things sound great, because they're really warm analog, and I was playing through a Marshall. But I took the head off my Marshall when I was doing a lot of the loud guitar on this record and I replaced it with a Mallard custom, which is a little 18-watt thing. But it's fucking loud! Bear in mind that I used to get told off for playing distorted guitar in my house. I was only ever allowed a Strat through a Bassman. That's quite different. Since my dad's not been around, I've kind of branched out a lot more.

GW Is that one of your dad's ukuleles on "Crazy Tuesday"?

HARRISON Yeah, that is. On "Crazy Tuesday" it's actually an eight-string ukulele, which is a little bit like a 12-string guitar. Normally a ukulele has four strings, but this is four groups of two strings each, or eight strings total. It's also bigger than a standard ukulele—like a concert-sized ukulele.

GW I was also wondering about the 12-string electric guitar on "Shelter." Is that one of your dad's old Rickenbackers?

HARRISON The 12-string on "Shelter" is actually a Tom Petty signature model Rickenbacker. Tom gave me that guitar as a birthday present. I've never used it on anything before, but it's a great-sounding guitar. And it's so easy to play. It's got the checkered binding around the outside. It's a really beautiful guitar—one of my favorites that they make.

GW If you want that Rickenbacker 12-string sound, that one is a great alternative to the 360 that your dad made so famous.

HARRISON See, that's the problem. I get in trouble for playing guitars that my father played. Like if I play an Epiphone Casino onstage, I look too much like my dad. If I play a big Zemaitis onstage, as I found at the Concert for George, not only does it kill you but you also look too much like your dad. So I have my own selection of guitars.

GW Any guitar heroes?

HARRISON Jimi Hendrix. I'm a very big fan of Les Claypool. Eric Clapton. I really like the way Josh Homme plays guitar. Thom Yorke and Jonny Greenwood—their whole style of guitar is great. In terms of older guitarists I like Ry Cooder and Angus Young. I was a huge AC/DC fan.

GW When did you first start getting out of the house and putting your own bands together?

HARRISON There's been a few here and there. I've been playing with Oli since I was 15. And I had a band at university with the lead singer from a band called Elephant. So I always played but mostly preferred recording. And then, because I was really enjoying the music on this album, I wanted to play it live. So Oli and I have had this whole band for a year and a half now. We've had four different versions of the band. But the lineup we've got now is, like, "the one," so next time, I think it'll be more of a proper band record. *



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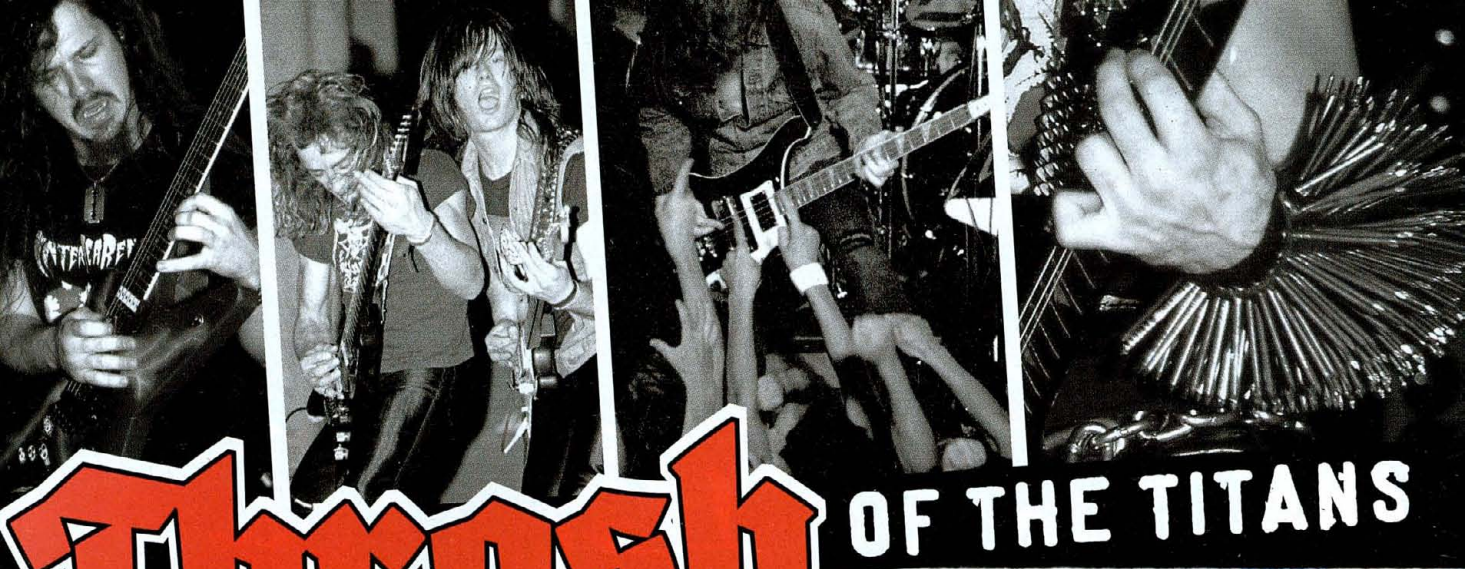
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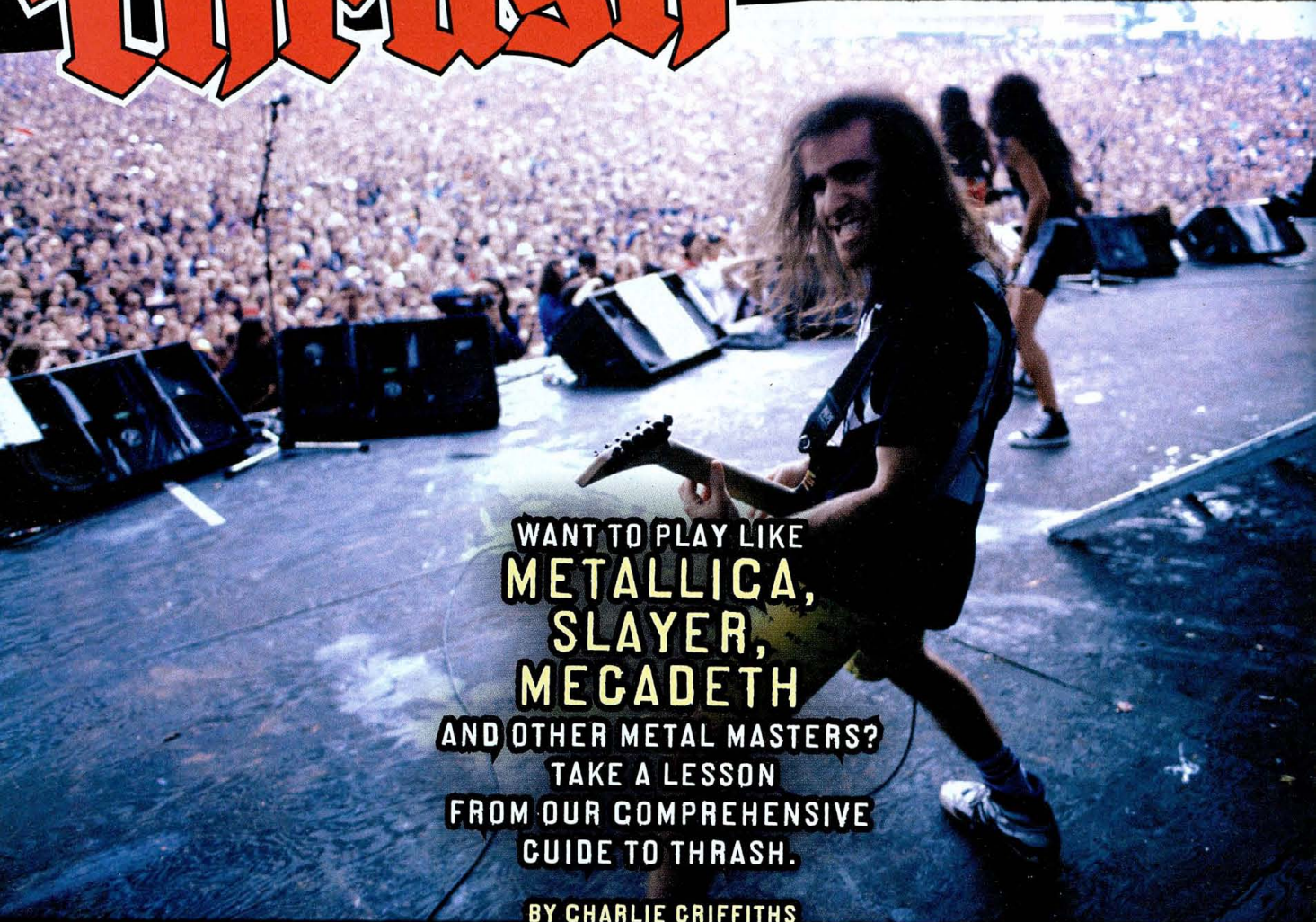
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Thrash OF THE TITANS



WANT TO PLAY LIKE
METALLICA,
SLAYER,
MEGADETH
AND OTHER METAL MASTERS?
TAKE A LESSON
FROM OUR COMPREHENSIVE
GUIDE TO THRASH.

BY CHARLIE GRIFFITHS

THE THRASH METAL STYLE IS a bit difficult to define. Metal's many subgenres overlap so significantly that it's often hard to determine the boundaries of a particular variety. Ironically, it's this very phenomenon that gave rise to thrash in the first place. The music of New Wave of British Heavy Metal bands like Iron Maiden and Judas Priest was comparatively radio-friendly when it began to reach American shores in the early Eighties. But when it was fused with the faster-tempo, more aggressive sound of American hardcore punk, the seeds of thrash were planted. No doubt these dual influences explain why drummer Lars Ulrich often cites the influence of NWOBHM

bands on Metallica, whereas Slayer's Jeff Hanneman often mentions punk as having helped shape to his group.

With the late Eighties and early Nineties came Megadeth's *Rust in Peace* and Metallica's *...And Justice for All*. This period represented a more progressive and ambitious approach to mainstream thrash. The complex song structures and use of odd time signatures laid the path for progressive metal, pioneered by Dream Theater. As more post-thrash metal bands began to emerge, the music became more innovative, resulting in tech metal, which, as the name suggests, placed an emphasis on maximum playing ability. Pestilence, Atheist and Watchtower defined this new virtuoso standard, as did the Florida-based technical death metal bands Death and

Cynic, who are still revered as the masters of the genre.

Thrash has continued to evolve through bands like Slipknot, the Dillinger Escape Plan, Meshuggah and Nevermore, whose styles draw on influences as diverse as avant-garde jazz and hip-hop while remaining firmly rooted in classic thrash histrionics.

HARMONIC VOCABULARY

IN THIS LESSON, we'll look at the various elements and facets of thrash-based rhythm and lead guitar styles. The examples presented here represent the stylistic traits of thrash's foremost practitioners and stick mainly to the darker minor modes Aeolian (1 2 3 4 5 6 7) and Phrygian (1 2 3 4 5 6 7). The b5 interval, although not included in either of these modes, is also very commonly used, hinting at Locrian (1 2 3 4 5 6 7), but ultimately most thrash riffs remain harmonically ambiguous, drawing from these three scales when necessary.

Thrash chord playing is generally based on two-note root/fifth power chords. These became popular mainly for three reasons:

1. Their ease of playability, as only two fingers are required and the shape can be moved around the fretboard quickly.

2. Power chords are harmonically common, or "open," appearing in major, minor and dominant-seventh chords. This allows one to quickly come up with a riff or progression without having to pay much heed to music theory, since the power chord will usually sound right in any situation.

3. The consonance of the open fifth interval works well with high-gain amps, like the Marshall JCM800 and the Mesa/Boogie Rectifier series, producing the "chunk" sound that is synonymous with the thrash guitar tone.

GETTING THE TONE

YOU'LL NEED A GUITAR that has high-output humbuckers. The EMG's active pickups are very popular among metallers for their compressed, clean signal. Most modern amps should give you a hearty amount of gain, but you might want to try using a Tube Screamer distortion pedal, or some similar variety, to tighten up the tone and add a bit more "juice." For your amplifier's EQ settings, the bass and treble controls should be set just past halfway and the midrange should be down near zero. This provides the "scooped" sound you hear on Metallica records. For live performance, you might want to roll back the low end to avoid conflicting with your bassist's tone.

THE BIG FOUR

FIGURE 1: SLAYER

THE PUNK ELEMENT is evident in this classic Slayer-style riff. The pace is very

FIGURE 1 Slayer (Moderately Fast $\text{♩} = 120$)

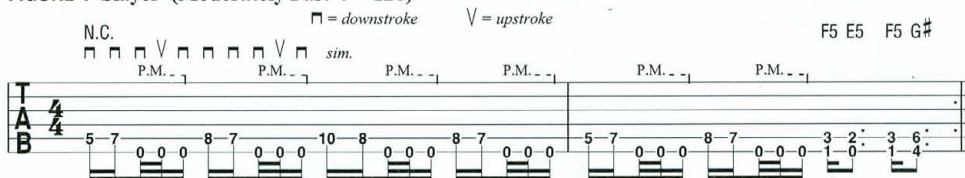


FIGURE 2 Metallica (Very Fast $\text{♩} = 120$)

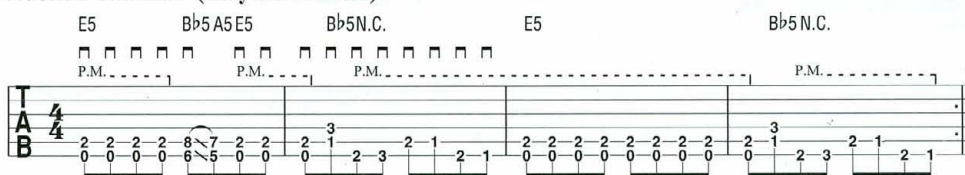


FIGURE 3 Anthrax (Moderately Fast $\text{♩} = 120$)

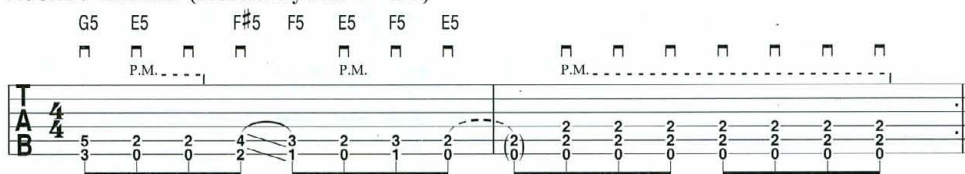
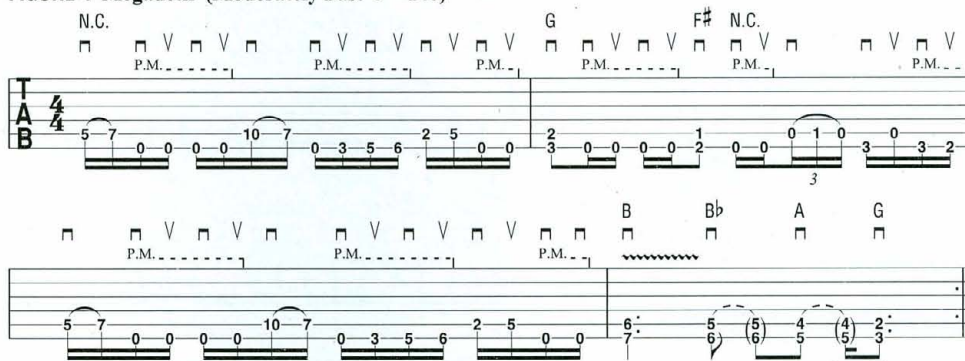


FIGURE 4 Megadeth (Moderately Fast $\text{♩} = 140$)



quick, but don't substitute aggression for good technique. Accurate, confident delivery will give you an aggressive sound. The only way to achieve this is to practice the pick motions and coordinate them with your fretting hand slowly and in small fragments, striving for efficiency and economy of movement. You'll be able to play the entire figure fast when you are relaxed and in complete control. (This same advice applies to all the examples that follow.)

FIGURE 2: METALLICA

James Hetfield is regarded as one of the finest rhythm players ever. The challenge here is to maintain consistent and even downstrokes with the picking hand when crossing strings. When playing a riff like this for an extended period, muscle fatigue is likely to affect your forearm. Practicing in short bursts followed by moments of rest and gradually increasing the duration will build the required stamina.



FIGURE 3: ANTHRAX

Scott Ian favors the "balls and chunk" approach all the way. The chunk sound has a lot to do with the positioning and pressure applied with your picking hand when palm muting the strings. Too far forward of the bridge, you'll lose definition in tone. Press down too hard, and you'll make the chord sound sharp. Experiment until you find the sweet spot on your guitar.

Regarding the chord changes, notice the use of both the natural 2—F#5—and b2—F5. Used in this way, these chords create a sense of modal ambiguity, which is a common trait in thrash riffs.

FIGURE 4: MEGADETH

Dave Mustaine's right-hand men have included the likes of Chris Poland and Marty Friedman, whose sophisticated guitar playing elevated *Rust in Peace* to legendary status. A more considered approach to thrash is now taken. Notice

how the use of major third intervals as a substitute for root/fifth power chords adds harmonic color to the riff. The figure is built from the E blues scale (E G A B \flat B D, intervallically spelled 1 \flat 3 4 \flat 5 5 \flat 7) and is quite fiddly. You'll want to slow this down a bit at first to make sure the notes are cleanly articulated throughout.

OLD THRASH MASTERS

FIGURE 5: EXODUS

THIS IS A STRAIGHT-AHEAD riff, typical of Gary Holt, who is one of the great unsung heroes of the thrash movement. The riff is strictly diatonic to E Locrian (E F G A B \flat C D) and uses the power-chord shape throughout. The ability to slide power chords is important, yet guitarists often overlook it. Keep your fret hand relatively stiff, as if the fingers are frozen in position, but don't press down any harder than is necessary to make the chords ring clearly, or the friction will impede sliding.

FIGURE 6: TESTAMENT

Alex Skolnick is the venerable thinking man's thrash guitarist. In addition to his work with Testament over the years, he is also a schooled and accomplished jazz musician. This arpeggiated melodic riff is in 9/4 meter, which shouldn't be too rhythmically problematic for you to deal with, as it is mostly a steady succession of downpicked eighth notes. The big challenge is shifting the fret hand and picking all the notes cleanly, especially in bars 2 and 3. Strive for clean, even note articulation and build up speed gradually while tapping your foot or practicing with a metronome.

FIGURE 7: ANNIHILATOR

Jeff Waters took tight riffing and clean production to new heights with Annihilator's 1989 album, *Alice in Hell*. The first bar of this example serves as a good "outside" alternate picking exercise when crossing strings. Down-pick the fifth string then up-pick the fourth.

Bars 3 and 4 feature a tight, punctuated single-note riff in which the rests are as important as the notes. Use your fretting fingers to gently touch the strings and silence them during the rests.

GROOVE-THRASH

FIGURE 8: PANTERA

PANTERA'S SLOWER, groove-oriented sound owes a lot to lesser-known thrashers Exhorder, but no one can deny the impact Dimebag Darrell Abbott has had on metal guitar playing. This riff is in drop-D tuning (low to high, D A D G B E), an approach that's become the norm in metalcore music. The final bar of the riff references the notes of a D minor triad (D F A), finishing with a "blues curl," which is one of the signature Southern rock elements of Pantera's sound. Notice

FIGURE 5 Exodus (Fast $\text{♩} = 190$)

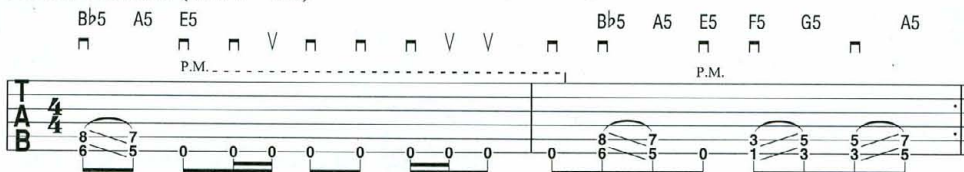


FIGURE 6 Testament (Fast $\text{♩} = 170$)

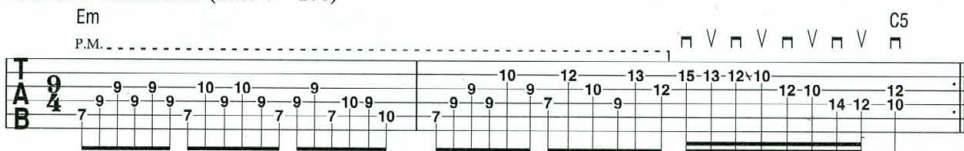


FIGURE 7 Annihilator (Fast $\text{♩} = 160$)

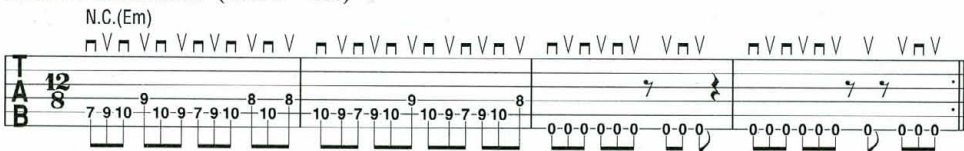


FIGURE 8 Pantera (Moderately Fast $\text{♩} = 120$)
drop-D tuning (low to high, D A D G B E)

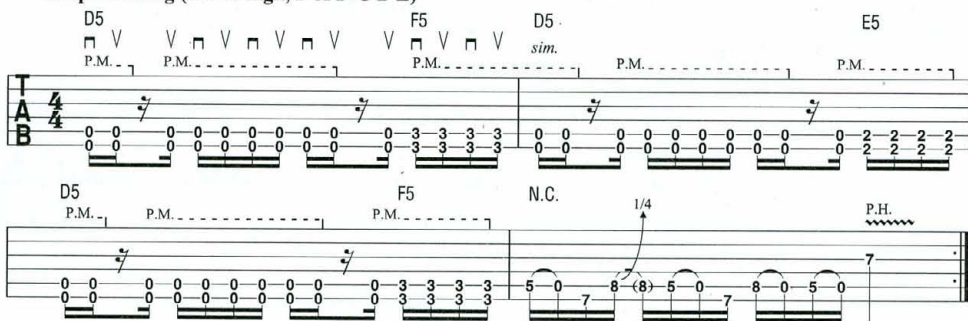


FIGURE 9 Fear Factory (Moderately Fast $\text{♩} = 130$)

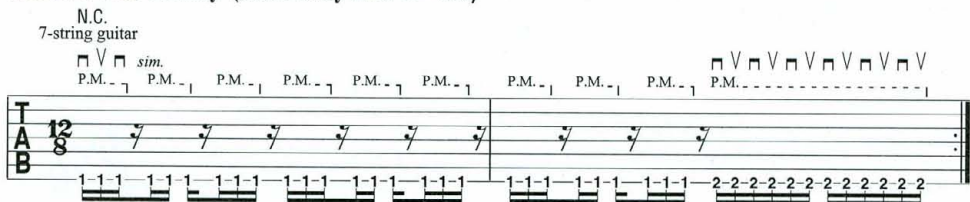
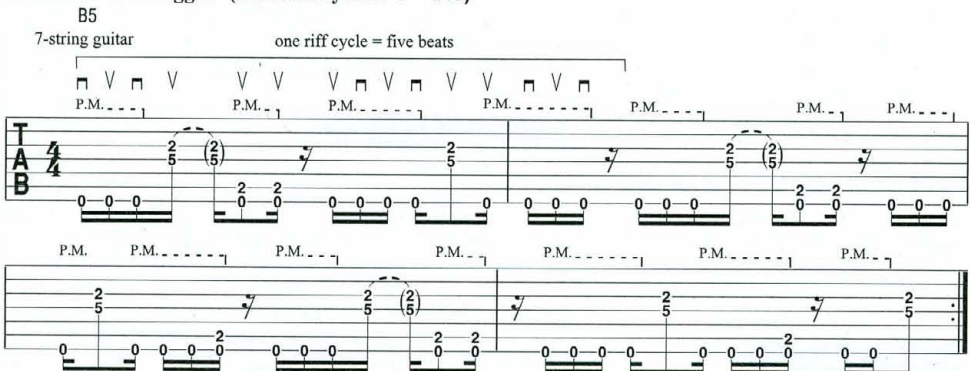


FIGURE 10 Meshuggah (Moderately Fast $\text{♩} = 140$)



SHAPE SHIFTING

HOW TO ORGANIZE PATTERNS ON THE FRETBOARD



I'VE FOUND IT VERY helpful as a guitarist to familiarize myself with the layout of the keyboard on a piano. This in turn has made it easier for me to visualize patterns on the guitar fretboard. A quick look at the black keys on a piano reveal the logic with which they are laid out: starting on the far left and moving right, there are two black keys followed by three black keys, and the pattern repeats across the entire keyboard. The great thing for piano players is that any scale, chord or musical phrase in one position and octave can be easily moved to another because it will look exactly the same; you only have to memorize its "shape."

The guitar, however, is not like this; depending on the string or fretboard position, the "shapes" of scales and riffs can change quite a bit, even when playing exactly the same notes. But I've developed an approach to the guitar's fretboard wherein you can use the same shapes, and very easily move them through different octaves.

As shown in **FIGURE 1**, there is an A note located on the sixth string's fifth fret, another A one octave higher located on the seventh fret of the fourth string (two strings over and two frets higher), and another A located at the 10th fret on the second string (two strings over and three frets higher).

It's very valuable to memorize the positions of these three A notes, because the patterns of many licks based around one of these A notes can easily be moved to either of the other two A notes. This is especially true if the lick falls on the sixth and fifth, fourth and third, or second and first strings, because these pairs of adjacent strings are tuned in fourths, and the shape of any lick on these pairs of strings will be identical.

A simple example is an A5 power chord: **FIGURE 2a** combines an A root note on the sixth string with an E note, which is the fifth, on the fifth string; you can move this shape up an octave to the fourth and third strings, two frets higher (**FIGURE 2b**), or the second and first strings, three frets higher (**FIGURE 2c**).

FIGURE 3a illustrates an A major triad (A C# E) played on the bottom two strings; we can move this same triangular shape over to the other A notes (**FIGURES 3b** and **3c**) and yield the same musical result in higher octaves.

In comparison, fingering the notes of this arpeggio across all of the strings in one position would give us something like what is illustrated in **FIGURE 4**,

FIGURE 1

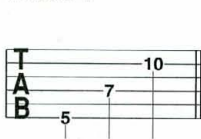


FIGURE 2

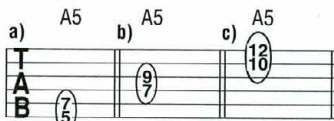


FIGURE 3

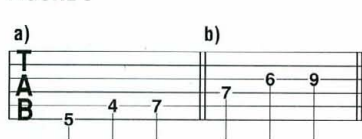


FIGURE 4



FIGURE 5

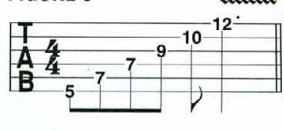


FIGURE 6

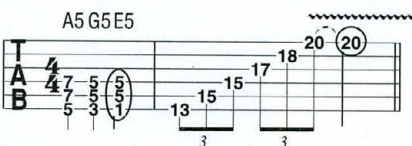


FIGURE 7a

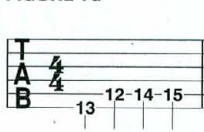


FIGURE 7b

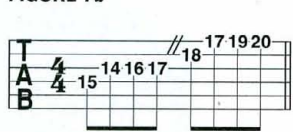


FIGURE 7c

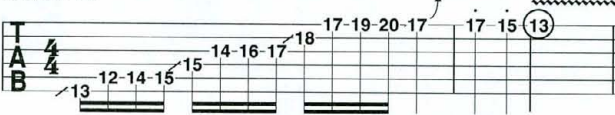


FIGURE 8a

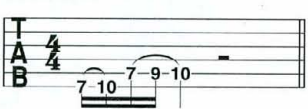


FIGURE 9a

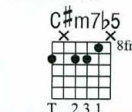


FIGURE 8b

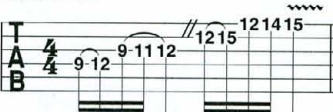
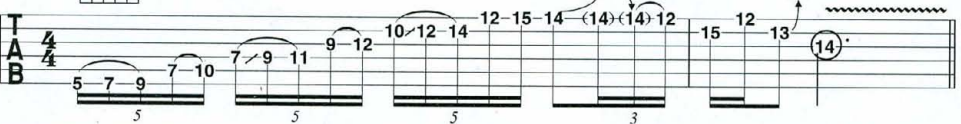
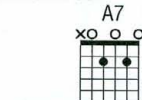


FIGURE 9b



FIGURE 9c



which is a little more work for the brain because it involves different "shapes."

Let's use this approach to create licks. **FIGURE 5** incorporates the root/fifth "power chord" concept, with the notes played separately and in sequence. Given a chord progression like A5-G5-F5, as shown in **FIGURE 6**, you can play that lick in F over the F5 chord. Add a few notes to that shape, and we can get an F Lydian sound, as shown in **FIGURES 7a-c**.



Let's apply the concept to an E minor lick (**FIGURE 8a**). We can move this up one and two octaves, as shown in **FIGURE 8b**, fretting it exactly the same way. For fun, try improvising around those shapes.

FIGURES 9a-c incorporate this concept with a C#m7b5 arpeggio; for an additional twist, **FIGURE 9c** positions a C#m7b5 arpeggio-type lick over an A7 chord, which yields a cool, fusion-y A9 (A C# E G B) sound. □

THE WAR ON ERROR

USING PENTATONIC BENDS TO MAKE YOUR PLAYING MISTAKE FREE



THE TECHNIQUE DISCUSSED IN this month's column is exceedingly simple. The story behind it goes back to my earliest days of playing the guitar, in New York City in the Sixties.

My best friend, Velvert Turner, was studying under Jimi Hendrix, and he and I would get together to practice the things that Jimi had shown him. In the process, I figured out a way to play a pentatonic scale in three octaves using only the index and ring fingers in a diagonal pattern that slides up the fretboard one whole step every other string, beginning with three notes on the low E string and two on the A. I've shown you this "3+2" pattern before, so you should recognize it in **FIGURE 1**.

The long, curved arrows connecting the notes indicate finger slides, with the ring finger sliding on the way up and the index sliding on the descent.

At the time, it was more important for me to avoid playing wrong notes than it was for me to learn how to play right notes. In the process of discovering this pattern, I found places within it where it was possible to perform a bend—whole step, half step or microtonal—that would never sound out of key. This magic bend spot occurs at the major second—the second note within the pentatonic pattern shown in **FIGURE 1**, as indicated by the short, upward-pointing arrow. (When bending with the ring finger, support it with the middle finger or the middle and index. Doing so will give you more strength with which to pull or push the string and thus better pitch control.)

FIGURE 2 illustrates a similar and equally useful pattern. Here you start with only two notes on the low E string, play three on the A, via a finger slide, then repeat the same "2+3" five-note shape through three octaves. In this case, the fourth note of the repeating form, which again is the major second of the scale, will be the note you can bend.

Guitarists sometimes struggle for years and never see this entire diagonal pattern, especially if they have been taught "the boxes." I was fortunate that

FIGURE 1 G major pentatonic (● = root)

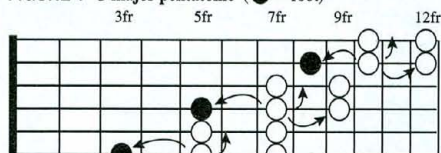


FIGURE 2 C major pentatonic

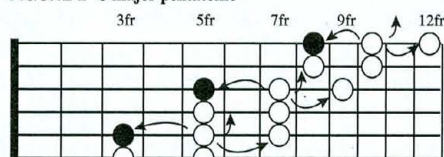


FIGURE 3

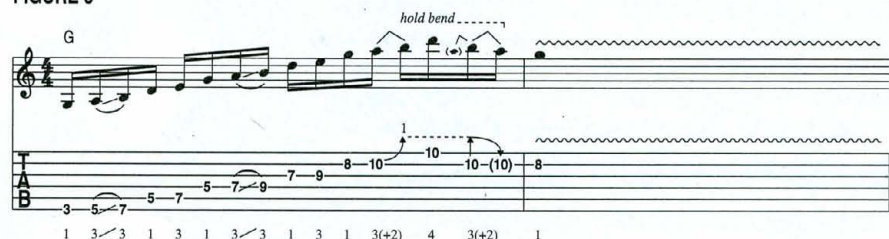


FIGURE 4 G minor pentatonic, ascending

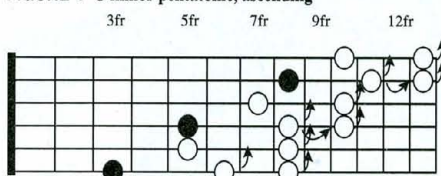
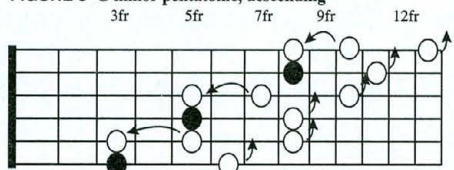


FIGURE 5 G minor pentatonic, descending



I didn't learn this way, and never used a book to learn theory. Hell, my best friend was Jimi Hendrix's protégé! What did I need a book for? Instead, Velvert and I practiced these diagonal patterns. Best of all, since only the index and ring fingers are used, the pinkie is free to play the next string so that you get riffs like the one shown in **FIGURE 3**.

Next, we discovered diagonal patterns employing minor thirds, and again using only the index and ring fingers. The ascending pattern depicted in **FIGURE 4**, which I've shown you before, is based on a "3+2" form consisting entirely of minor thirds and whole steps and is spelled m3-W-W-m3-W. **FIGURE 5** shows the descending pattern, which is a little different, with the index finger sliding down on the higher string of the pattern in each octave.

Notice that all the minor thirds are surrounded by whole steps and therefore can be bent up a whole step. Furthermore, if you slide up a



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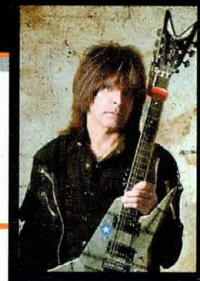
whole step from the minor third, that note can also be bent a whole step. I demonstrate this in the video on this month's CD-ROM.

The beauty of these patterns is that once you've learned them, they can be used over any music you hear, even if you're unfamiliar with the tune or don't know what key it's in. Simply place your fingers on the guitar and start hunting around for notes. Once you find which notes you can bend or slide, you can use them to bring an "off" note up to pitch, and within a few seconds of playing this way you'll find a couple of correct notes from which you can determine the key center. Soon, you'll be flying up and down the fretboard, assured of making absolutely no mistakes. That's the magic of this system—all the slides or bends are whole steps.

Until next month, practice heavy. Analyze and utilize until you've got blisters on your fingers. □

ROLLING HILLS

FLATPICKING ARPEGGIOS ON "NO BOUNDARIES," PART 1



OVER THE COURSE OF the next two columns I'd like to look at the rhythm guitar parts in "No Boundaries," which appears on my album of the same name.

This song, one of my most well known instrumental compositions, reveals a side of my musical personality different from the high-velocity single-note shredding I'm most closely associated with.

One of the unique things about "No Boundaries" is that, for both the rhythm and lead parts, every note is written and meant to be performed exactly the same way every time; there is no improvisation in this song at all. When listening to it, one can hear that the underlying harmony established by the rhythm part locks in perfectly with the melody played over it.

Let's start with the first section of the "No Boundaries" rhythm, shown in **FIGURE 1**. This part is comprised of a sequence of *arpeggios*. Also known as a "broken chord," an arpeggio is made up of the notes of a chord, picked individually in succession. Throughout this figure, I allow all the notes in each chord form to ring as long as possible, so that they blend together and create a nice, rolling melodic contour.

Stylistically, this guitar part reveals my progressive rock influences, especially Steve Howe, original guitarist of Yes. Steve often used arpeggiated chords in the band's music, but, generally speaking, he would fingerpick those parts. I like to achieve a similar effect by flatpicking the arpeggios, relying on consistent alternate (down-up) picking for the lion's share of the arpeggiations. This entire figure is played in steady eighth notes.

The first arpeggiated chord in the progression is E5, which is sometimes also called E "undetermined," because there is no minor or major third in the chord. Throughout this first chord, the index finger remains barred across the D, G and B strings at the second fret.

After playing the first two bars twice, I essentially repeat the pattern from bar 1, but I add two eighth notes at the top, which results in a bar of 5/4. I then shift back to 4/4 for two bars, and then, in bar 6, play a twist on the riff in bar 2 by adding two eighth

Tune down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

FIGURE 1 "No Boundaries" rhythm part, first section

notes to the end of the figure, again creating a bar of 5/4.

Bars 7-9 are all played in different meters: bar 7 is in 4/4, with arpeggiations of Gsus2 and D/F#; bar 8 is a bar of 3/4, with Asus2 moving to Bm(b6); and bar 9 is in 6/4, with two beats added to the end of what sounds like a bar of 4/4. Also, each chord in bar 9 is held for two beats, with C followed by Dadd4 and Baddb6/D#. Notice that I incorporate open strings into each of these chord voicings.

The last four bars of **FIGURE 1** return to straight 4/4 time, as I resolve to a second-position Em9 chord. Be sure to fret each note cleanly and to not inad-



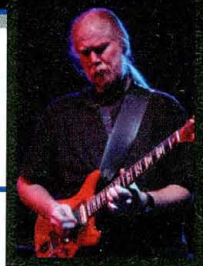
vertantly touch any of the open strings with your fretting fingers, so that all six strings ring together.

While I think of this as a fingerpicking type of part that's played with a flatpick, I do, occasionally fingerpick a note here and there, such as an open high E or B string. Overall, however, I like the sound that is produced by striking the strings with the pick, because it can produce such an even, bright attack that has more definition than that produced by the bare thumb and fingers.

I'll be back next month with more "No Boundaries" arpeggiated rhythm parts. See you then.

ANGULAR SEQUENCES

ALTERNATE PICKING USING WIDE INTERVALS



A BIG PART OF MY PLAYING style is the use of alternate (down-up) picking, which I often rely on to play some of my longer improvised lines.

Two of the all-time great alternate pickers—and also a couple of my personal favorites—are Steve Morse and Pat Martino; both possess a clarity and fluidity that I aspire to in my own playing.

Practicing playing sequences of wide intervals has helped me quite a bit in developing my alternate picking technique. **FIGURE 1** is a good example of what I'm talking about. Here I play a sequence of fifths, remaining within the structure of the A Aeolian mode (A B C D E F G). There is, however, a twist, in that I'm not simply ascending the scale. In the first bar, I outline the notes of an A minor triad, A C E, and pair each tone with its "fifth" counterpart. In bar 2, I do the same thing with a D minor triad, D F A. In the last two bars, I simply descend in the same manner.

A typical scale exercise consists of playing three notes per string before crossing to another string. **FIGURE 1** is a particularly challenging and effective alternate picking exercise in that only one note is played per string before crossing: for example, the first note is played on the sixth string and the next one is on the adjacent fifth string; for the second note pair, I skip from the sixth string over to the fourth.

In regard to my own picking technique and posture, I don't rest, or "anchor," my pick-hand fingers to the pickguard, as some players do, but I do lightly rest my wrist on the bridge. The picking motion comes from pivoting the wrist, turning it in equal amounts for a downstroke or an upstroke. I also don't look at my pick hand while playing—if I do, I tend to mess up! I hold the pick between my thumb and middle fingers, with the index finger resting next to the middle finger. I keep quite a bit of the pick exposed, but the *depth* with which I pick changes depending on what I'm playing.

Another wide-interval "shape" I like to use is sixths: employing the D Mixolydian mode (D E F# G A B C), as shown in **FIGURE 2a**, I divide the

FIGURE 1 fifths pattern in A Aeolian



FIGURE 2a D Mixolydian

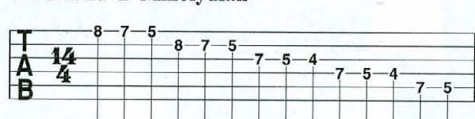


FIGURE 2b sixths in D Mixolydian

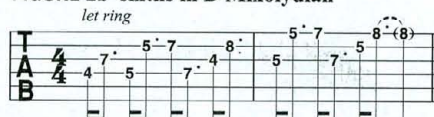


FIGURE 2c sixths in D Mixolydian

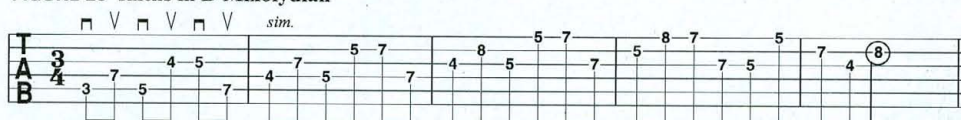


FIGURE 3 D Mixolydian melodic exercise

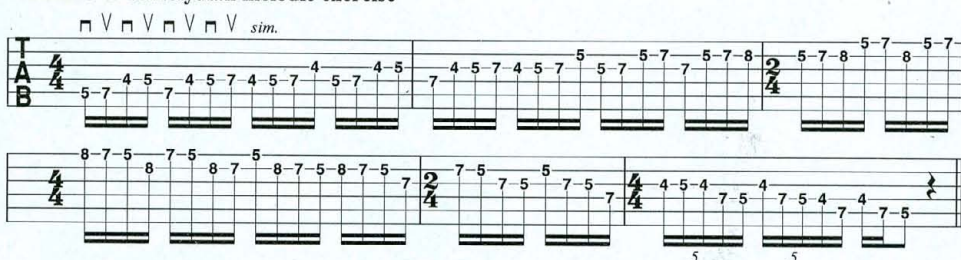
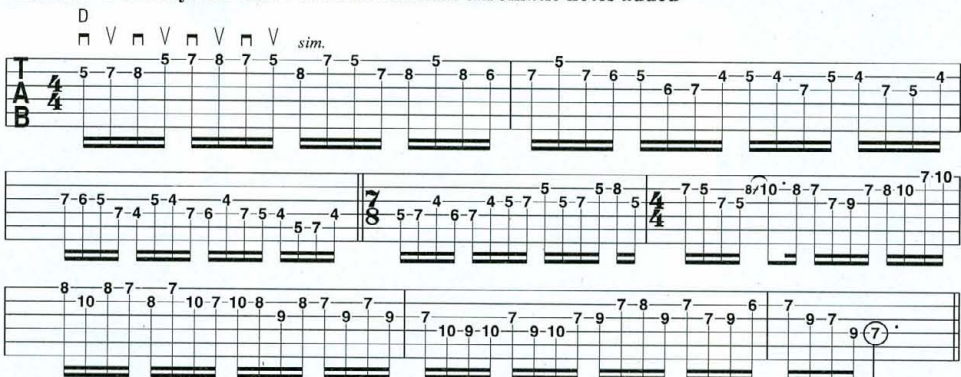


FIGURE 4 D Mixolydian-based melodic run with chromatic notes added



scale into pairs of sixths, as demonstrated in **FIGURES 2b** and **2c**. The twist here is that I switch the note order—from low-to-high to high-to-low—to make the melodic contour more interesting.

You could also stay right on the scale, as shown in **FIGURE 3**, but I find it more interesting, and challenging, to add some *chromaticism* and play

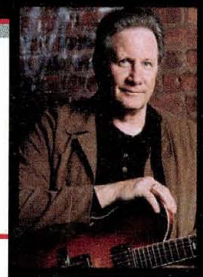
JIMMY HERRING is a schooled musician and veteran of the jam band circuit. He has lent his talents to such noteworthy touring acts as the Aquarium Rescue Unit, the Dead, Phil Lesh and Friends, and the Allman Brothers Band, among others. He currently plays with Widespread Panic, and his latest solo release, *Lifeboat*, is available at jimmyherring.net.

around the scale a bit, as demonstrated in **FIGURE 4**.

There are an infinite number of ways to use this approach to help develop your picking technique, so once you have a handle on these exercises, try inventing a bunch of your own. Practice the lines slowly enough so that each note is clean, and then increase the speed gradually. □

NEW PATHWAYS

COLTRANE CHANGES, AND MELODIC SEQUENCES USING DOUBLE-STOPS



THIS MONTH I'D LIKE to continue to explore the concept of taking a short melodic motif and sequencing it in fourths.

As such, we're going to look at some useful patterns and fretboard pathways that you can use to imply harmonic movement and progressions when improvising. As with last month's column, these also serve as great picking exercises.

Our first example (FIGURE 1) consists of triads played as major third double-stops—root/third—followed by the fifth, picked as a single note, and then moved across the neck in perfect fourths through different tonal centers. Using double-stops in a solo provides a welcome contrast to single notes and is something all great guitarists and piano players do.

This approach works equally well when applied to tri-tone root motion, moving diagonally across the fretboard, as demonstrated in FIGURE 2. The great guitarist Johnny Smith would often use phrases like this in his solos and cadenzas. (A cadenza is an improvised phrase at the end of a song, often played in free time.)

Getting back to single notes, FIGURE 3 is a cool run that spans a wide swath of fretboard territory and uses the John Coltrane-inspired "1-2-3-5" melodic motif that I showed you last month. In this case, the motif is applied to an interesting and very active harmonic progression based on the chord changes to "Giant Steps," the legendary saxophonist's most famous tune. Here we play a four-note module of 16th notes and sequence the motif to a different tonal center on every beat. The root motion, as implied by the first 16th note of each beat, is: up a minor third, resolve up a fourth, up a minor third, resolve up a fourth, etc.

For the sake of phrasing variety, you can, of course, take this progression and do the same thing with the triad double-stop motif I showed you earlier, as demonstrated in FIGURE 4, or with single-note major triad arpeggios played as eighth-note triplets, as shown in FIGURE 5. As you recall from last month's column and examples, this repeating three-note motif is most easily performed with economy picking—two downstrokes followed by an upstroke.

This is my last column for now. I hope you've enjoyed these lessons. Best of luck with your musical endeavors. □

FIGURE 1 major third double-stops moving across the neck in perfect fourths

□ = downstroke V = upstroke

G C F B \flat E \flat B \flat F C G

sim.

FIGURE 2 major third double-stops moving diagonally across and up the neck in tri-tones

G D \flat G D \flat G D \flat G D \flat G

sim.

FIGURE 3 "1-2-3-5" pattern w/Coltrane changes

G B \flat E \flat F \sharp B D G δva B \flat E \flat

sim.

FIGURE 4 major third double-stops w/Coltrane changes

G B \flat E \flat F \sharp B D G δva B \flat E \flat

sim.

FIGURE 5 triad arpeggios w/Coltrane changes

G B \flat E \flat F \sharp B D G δva

sim.

GET LOW

PLAYING IN THE OPEN POSITION IN THE KEY OF E



BLUES GUITAR NEVER sounds more powerful than when it's played low down on the neck in the key of E. From acoustic icons like Blind Lemon Jefferson and Robert

Johnson, to transitional electric pioneers Lightnin' Hopkins and Muddy Waters, to such power-trio titans as Jimi Hendrix and Stevie Ray Vaughan, E has often been the go-to key for "deep blues."

In the pre-war, pre-electric era of blues guitar, solo players had to juggle melody and harmony simultaneously. The availability of open-string chords and bass notes made the key of E particularly attractive for this one-man-band style. Over time, players developed an integrated vocabulary of chord voicings and melodic phrases that maximized the unique qualities of the key. But with the advent of electric guitar and single-note soloing, the trend shifted toward the moveable-pattern approach in which all keys are treated more or less in the same manner. The secret to reclaiming the full potential of "E" is to go straight to the low end of the neck and combine acoustic-style chord-based phrasing with electric single-note attack.

FIGURE 1 is a 12-bar solo in E that throws melody, harmony, rhythm and open strings into the blender. Here's a phrase-by-phrase breakdown:

- **Bars 1-4:** the open E and B strings are both chord tones of E7, so using them in combination with fretted notes is an effective way to fatten melodic lines. The low E in bar 3 anchors the melody to the root and exploits the open position's full range.

- **Bars 5 and 6:** the phrases jump between upper and lower octaves of an A7 arpeggio, mixing melody with accompaniment.

- **Bars 7 and 8:** seventh-chord shapes alternate with open strings in a style reminiscent of Chicago electric guitar pioneer Jimmy Rogers.

- **Bars 9 and 10:** following the arpeggiated open B7 chord, the melody jumps briefly up the neck before returning to open position. This phrase

FIGURE 1

Medium shuffle

is a staple of players from Rogers to Freddy King to Stevie Ray Vaughan.

- **Bars 11 and 12:** a low-string turnaround inspired by the king of E-based shuffles, Jimmy Reed.

KEITH WYATT teaches blues guitar at the Musicians Institute. He performs with the Blasters.

Open-position soloing is also effective in other keys—A in particular—but for those times when you really want to rock the house, there's just nothing like a low-down blues in E. □

SLEIGHT OF HAND

BENDING STRINGS BEHIND THE NUT



IT MAY SOUND FUNNY, but I've never really been a big fan of country music, per se. If you listen to any of my CDs, or my recordings with the Hellecasters, you'll hear that while I do employ country guitar techniques, they are incorporated within a wide range of different musical forms, from blues to jazz to rock.

It's amazing how country guitar techniques can be used in other styles to create different sounds. Typically, rock guitarists play with a lot of overdrive when performing fast single-note lines. But there's so much one can do with a clean tone using bends, double-stops and double-stop bends, even when playing a funky kind of groove that in no way suggests a "country" technique; if you go ahead and take this approach, the result can be, "Man, that's wild stuff!"

A great example is the "behind the nut" bending technique, which I learned from country great Gerry McGee. My whole life changed when I, at the age of 14, first saw him do this. My dad convinced the manager of the club to let me in; the guy said, "Put your son in the corner over there, give him a Coke and tell him to stay still and behave himself!"

I sat there in awe of Gerry. He was playing a famous Earl Scruggs banjo tune called "Flint Hill Special." For this song, Earl normally played an instrument equipped with what have come to be known as "Scruggs" tuning pegs—levers that allowed him to raise (or lower) the pitch of two of the strings by either a half step or a whole step, in an exact increment.

Gerry didn't have Scruggs pegs on his Telecaster, so he produced the same string-bending effect by depressing the strings behind the nut (on the headstock/tuning peg side, beyond where the strings pass over the nut), as shown in **FIGURE 1**. Over an E chord, I pick the open high E and allow it to sustain. I then depress the B string behind the nut with my fret-hand index finger, pre-bending its pitch up one whole step to C#. Next I pick the B string and then release the pressure, which returns the string to its normal pitch. The following bend, on the G string, is executed as a conventional pre-bend, or reverse bend.

FIGURE 1

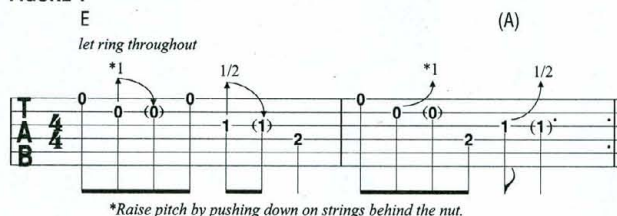


FIGURE 2a



FIGURE 2b



FIGURE 2c

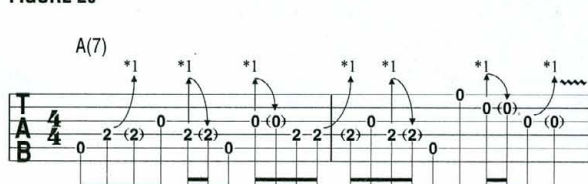


FIGURE 3a

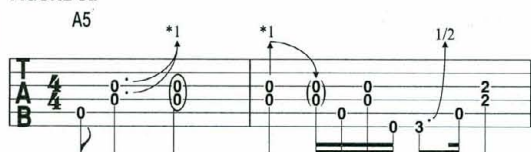
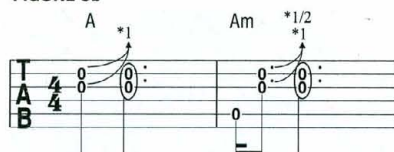


FIGURE 3b



In bar 2, I use the same techniques "backwards" to bend the open B note up to C# and the G# up to A, outlining an A chord.

I watched Gerry pull off these bends, and it was like my brain exploded! While everyone else was chatting away, it had an immediate and profound impact on me. I had learned to play within the confines of strict classical guitar technique, with the guitar on the left knee and the foot on a stool, and under no circumstances could the fret-hand thumb stick out from behind the neck. To see someone push on the strings behind the nut was outrageous.

I talked to Gerry later that night, and my dad convinced him to come to our house and give me some lessons. The first thing I had him show me was his technique for bending the strings behind the nut. I practiced the move all week, and when he came back he was

impressed with my progress. I asked him to show me more behind-the-nut bends, and he said, "Oh, I don't know any more of those licks; I was just playing a banjo tune and it was a means to an end." To Gerry, it was no big deal, but to me it was everything.

You can also use string-bending technique over an A chord, pushing down on the G string behind the nut to raise the open G note one whole step to A, as demonstrated in **FIGURE 2a**. In **FIGURE 2b**, I employ this technique on both the B and G strings. I even use it with fretted notes, as in **FIGURE 2c**, wherein I depress the already-fretted D string, raising the pitch one whole step.

You can also take things a step further by bending two strings at once behind the nut, as I do in **FIGURES 3a** and **3b**. Now that you've gotten the idea, try inventing some of your own behind-the-nut bends. □



JERRY DONAHUE is a technical virtuoso who has been praised by Danny Gatton himself as "the string-bending king of the planet." In 2005, Peavey introduced the Omnibac Jerry Donahue Signature guitar. Go to myspace.com/jerrydonahue and gathering-band.com for more information.



YOUR VOICE, YOUR CHOICE

THE PRACTICAL USE OF SPEAKERS TO SHAPE YOUR TONE

HAVE YOU EVER sold a great amp because it couldn't deliver the tone you wanted? You probably thought, This could be a great-sounding amp if it just broke up a little sooner, or had tighter lows or wasn't quite so bright. What you probably didn't consider was that you might have achieved the sound you wanted with a different speaker.

A speaker is one of the single most important influences on an amplifier's overall tone, so it only makes sense that it should be as tailored to your specific needs as any other piece of gear in your rig. And considering the amount of time, money and effort you spend choosing the right guitar, amp, pedals, pickups, tubes, strings and cables, it would be a waste not to devote as much attention to the final item in your signal chain.

What's more, a speaker upgrade can be one of the most cost-effective and significant changes you can make to improve your sound, second only to changing guitars or your amplifier. Depending on the speaker you choose, you can dramatically improve your tone for well under \$100.

The speaker you choose should complement your playing and your gear. The wrong speaker can severely limit the sound quality of a great amp or cab, but the right one can bring out the best qualities of a player, guitar, amp or cab and inspire you to play more—and often, better. In this column and future columns, I'll teach you not only the role speakers play in your tone but also how to choose the right one for your goals without having to preview it before you make your purchase. I'll also discuss speaker design, specifications and how they relate to your tone.

Let's start by considering some reasons why you might want or need to change the existing speaker in your amp. Perhaps you have an older amp that doesn't produce the tone it used to. The speakers may just be spent. Speakers have a life span and can wear out over time. Replacing them with stock components can revive your sound.

Or perhaps you have an amp that you love, but for some reason it doesn't quite achieve that "perfect" sound. This could be due to the voicing of the speakers. Amp manufacturers voice their speakers in a way that complements their products and helps them achieve a signature tone. However, the results may not be what's perfect for you. Changing



speakers can make all the difference.

Fortunately, we live in a golden age of gear. Guitarists have no shortage of excellent equipment available to them, at all price ranges, and speakers are certainly no exception. A multitude of guitar speaker replacements are readily available to the public through companies like Weber, Tone Tubby, Peavey, JBL, Eminence, Electro-Voice and Celestion. The variety is astounding, as well—speakers are available with Alnico, ceramic or neodymium magnets, and in various tones, weights and prices. There are British-voiced speakers, American-voiced speakers, speakers that break up early or late, and speakers that are voiced to sound clean, vintage, modern, warm, produce heavy bass, thick mids and so on. In short, there are speakers available to make your amp or cab sound better to your ears and for your specific needs.

Certainly, the many choices available can be overwhelming, but don't be discouraged. Welcome it as an oppor-

You can combine different speaker models and brands to achieve specific tone goals. Here, a 4x12 cabinet voiced for clean tones uses a mix of Celestion G12 and Eminence Red Coat Wizard speakers.

tunity to experiment and improve your sound, and even to develop your own signature tone.

In the meantime, take advantage of all the print and online resources you can find. Forums at many web sites—including audioroundtable.com, ultimate-guitar.com and musicradar.com can provide you with advice from other musicians and professionals. You can also contact the tech support of your favorite loudspeaker manufacturer to get a recommendation from an expert. These guys have heard many different speakers in multiple setups and will all work hard to help you get the tone you desire.

Don't forget, the holy grail of guitar tone is very subjective and often elusive, and what works well for one person in a certain application may not work out well for you. Compared to other instrument and pro-audio applications, it is much more an art than a science. Give the speaker some serious consideration. You'll be surprised by the results. □

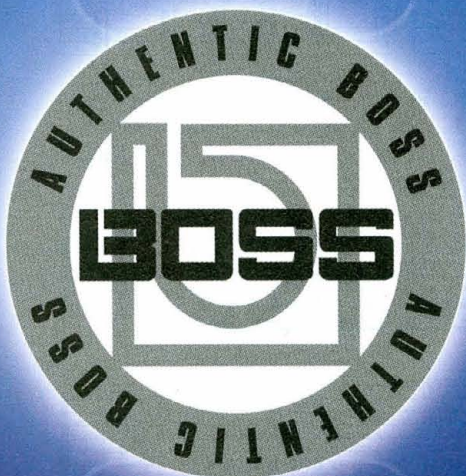
ANTHONY "BIG TONY" LUCAS is a guitarist and loudspeaker designer. He gigs regularly with his band, *Unfinished*.

The Pedals That Make The Tone



For 30 years, BOSS has been the world leader in innovative guitar and bass effects pedals, multi-effects, rhythm machines, personal digital studios and more. With their unmistakable killer tone, BOSS pedals continue to define the sound of today's rock music.

For more in-depth tips, including which pedals to use for which sections, visit www.BossUS.com/Tone.



BOSS

Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Superstition" - Stevie Ray Vaughan



FDR-1



DN-2

"I Can't Drive 55" - Sammy Hagar



PS-5



DS-1

"Blackbird" - Alter Bridge



RV-5



CH-1



ML-2



CS-3



PW-10

"All Nightmare Long" - Metallica



NS-2



BF-3



MT-2



PW-10

Pedal settings by Paul Hanson, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.

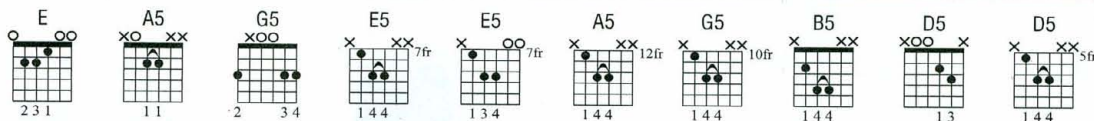
All references to specific artists and songs are strictly for comparison purposes. The artists referenced herein do not sponsor or endorse BOSS' pedals or Roland, and are not affiliated with BOSS' or Roland in any way. BOSS' and Roland' make no representation regarding the actual equipment used by the various artists to achieve their distinct sounds.



"I CAN'T DRIVE 55" SAMMY HAGAR

As heard on **VOA** (Geffen)

Words and Music by **Sammy Hagar** * Transcribed by **Jeff Perrin**



A Intro (0:00)

Moderately ♩ = 136

E A5
Gtr. 1 (elec. w/dist., chorus and light delay)
Rhy. Fig. 1

G5 A5
end Rhy. Fig. 1 1/2

1 (drum intro) * **

* Note in parenthesis played first time only.
** repeat previous chord

E5 A5 E5 G5 A5
Gtr. 2 (elec. w/dist.)
Rhy. Fig. 1a

Bass
Bass Fig. 1

end Bass Fig. 1

E5 A5 E5 G5 A5
Gtr. 1 plays Rhy. Fig. 1 simile (see bar 2)
Gtr. 2

Bass plays Bass Fig. 1 (see bar 2)

A5 E
Gtr. 1
10 end Rhy. Fig. 1 p.m.

Gtr. 2
end Rhy. Fig. 1a p.m.

Bass
Bass Fig. 2 (repeat prev. bar) end Bass Fig. 2 Bass Fig. 3

B 1st and 2nd Verses (0:27, 1:31)

- (1.) foot on the brake and one on the gas hey
too much traffic I can't pass no
(2.) signed my said name on number just twenty-four hey
boy just one more huh

N.C.(E5)

E

G5

Gtr. 1

Rhy. Fig. 2

P.M.

16

Bass plays Bass Fig. 3 six times (see bar 14)

so I
I'm gonna

1.

Well there's
Yeah the judge

A5

N.C.(G5)

A5

E

19

2.

C Pre-Chorus (0:45, 1:49, 3:12)

- (1.) tried my best in illegal city move well baby black and white come and crushed
(2.) throw your ass in the now takes all joint day me in the eye said
(3.) take two hours the now city takes all day Huh it took me

E

G5

A5

let ring

let ring

Gtr. 1

P.M.

P.M.

22

my groove again oh yeah Go on and
"You get my point" I said to yeah Go on and
sixteen hours to get to L.A.

B5

25 *let ring* -----

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

D Chorus (0:55, 2:00, 3:23)

write me up for one - twenty - five Post my face wanted dead or alive

A5

E

28 P.M. ----- P.M. ----- P.M. ----- P.M. -----

(2nd time) skip ahead to **F**

(3rd time) skip ahead to **K**

Take my license all that jive I can't drive fifty-five

A5

B5

32 P.M. ----- P.M. -----

E (1:10)

uh oh no

E A5 E G5 A5

* Gtr. 2 plays Rhy. Fig. 1a (see bar 2)
* Gtr. 1 substitutes Rhy. Fig. 1 second time (see bar 2)

* Bass plays Bass Fig. 1 simile (see bar 2)

* All guitars silent on beat one, first time only.

go back to **B** 2nd Verse

2. So

I

40 P.M. E

Bass plays Bass Fig. 2 (see bar 10)

F (2:14)

G Bridge (2:18)

oh yeah I can't drive fifty-five

E A5 E D5 E

Gtr. 1 44 Rhy. Fig. 3

Gtr. 2 E5 A5 E5 D5 Rhy. Fig. 3a

Bass Bass Fig. 4

E5

Gtr. 3 (elec. w/dist., w/chorus and light delay)

48

end Rhy. Fig. 3a

Gtr. 2 E

Gtr. 1

end Rhy. Fig. 3

Bass

end Bass Fig. 4

I can't drive fifty-five

D5

E

Gtr. 1 plays Rhy. Fig. 3 twice (see bar 46)

Gtr. 2 plays Rhy. Fig. 3a twice (see bar 46)

Gtr. 3

50

Bass plays Bass Fig. 4 twice simile (see bar 46)

H Break (2:43)

[illegible]

I Guitar Solo (2:50)

Gtrs. 1 and 2 play Rhy. Fig. 2 four times (see bar 16)

Gtr. 3

64 $\frac{1}{2}$ 1 $\frac{1}{2}$ 1

let ring

vib. w/bar

Bass

0 0 0 0 0 0 0 2 5

7 7 5 5 7 7

J 3rd Verse (2:57)

drive that slow you know it's hard to steer and I can't

N.C.(E) E G5 A5 N.C.(G5) A5 N.C.(G5)

Gtr. 1 P.M. 68

Gtr. 2 P.M.

Bass plays Bass Fig. 3 eight times (see bar 14)

get my car outta second gear go back to **C** Pre-Chorus

E G5 A5 N.C.(G5) A5 N.C.(G5)

72

let ring

E5 let ring

K Outro (3:37)

I can't drive fifty-five No no no I can't drive

E A5 E G5 A5

* Gtr. 2 plays first eight bars of Rhy. Fig. 1a (see bar 2)

* Gtr. 1 substitutes Rhy. Fig. 1 second time (see bar 2)

Gtr. 1 76 *

* Bass plays Bass Fig. 1 simile (see bar 2)

* All guitars silent on beat one, first time only.

E I can't drive fifty-five E G5 A5

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 2)

Gtr. 2 plays first four bars of Rhy. Fig. 1a (see bar 2)

Gtr. 3 80

Bass plays Bass Fig. 1 twice simile (see bar 2)

I can't drive fifty-five Fade out

E A5 E G5 A5

84



"BLACKBIRD" ALTER BRIDGE

As heard on **BLACKBIRD** (REPUBLIC)

Words and Music by **Mark Tremonti and Myles Kennedy** * Transcribed by **Jeff Perrin**

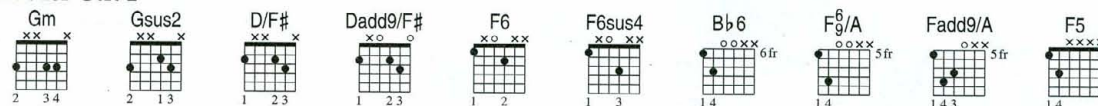
Gtrs. 1, 2, 4, 5 and 7 are in standard tuning down one half-step (low to high, E^b A^b D^b G^b B^b E^b).

Gtrs. 3 and 6 are in drop-D tuning down one half-step (low to high, D^b A^b D^b G^b B^b E^b).

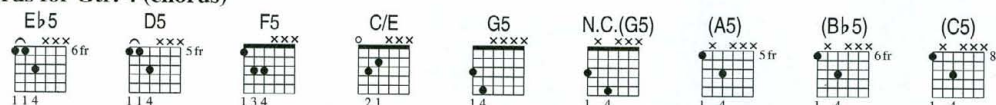
Bass is a 5-string in drop-D tuning down one half-step (low to high, B^b D^b A^b D^b G^b).

All music sounds in the key of E^b minor, one half step lower than written.

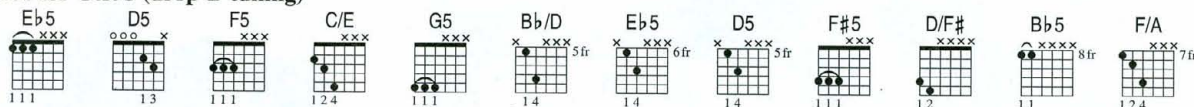
Chords for Gtr. 1



Chords for Gtr. 4 (chorus)



Chords for Gtr. 3 (drop-D tuning)

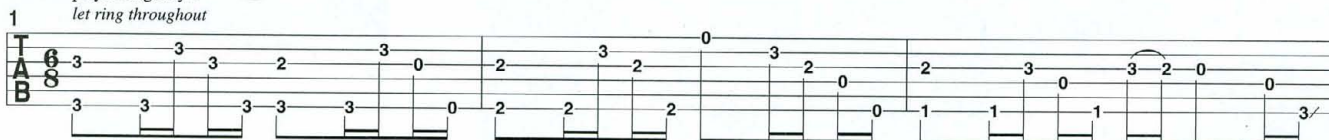


A Intro/1st Verse (0:00) (vocal enters 3rd time at 0:19)

willow it weeps today A breeze from the distance is
furl your black wings and wait Across the horizon it's
Gm Gsus2 D/F# Dadd9/F# F6 F6sus4

*Gtr. 1 (elec. w/clean tone)

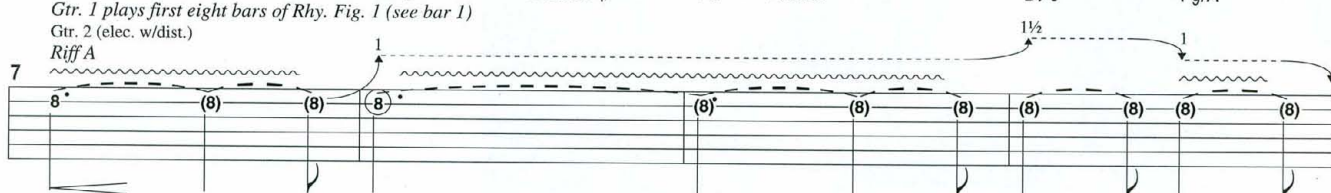
Rhy. Fig. 1
played fingerstyle
let ring throughout



B (0:37)

Gm Gsus2 D/F# Dadd9/F# F6 F6sus4
Gtr. 1 plays first eight bars of Rhy. Fig. 1 (see bar 1)
Gtr. 2 (elec. w/dist.)
Riff A

It's coming to sweep you away
Bb6 F#9/A



way
Gm Gsus2 D/F# Dadd9/F# F6 F6sus4 Bb6 Fadd9/A end Riff A

Gtr. 2

11

Gtr. 3 (elec. w/dist.)

Bass

C (0:56)

N.C.(Gm) (D/F#) (F) (Bb) (F/A) Let the

Gtr. 3 (drop-D tuning)

15

Gtr. 4 (standard tuning)

Riff B

Bass

Bass Fig. 1

end Riff B

end Bass Fig. 1

D 1st Chorus (1:15)

wind carry you home Blackbird

Eb5 D5 F5

19

*Gtr. 3

*Chord progression doubled by Gtr. 4.(standard tuning), using voicings shown at the beginning of the transcription.

Bass

Bass Fig. 2

fly away May you never be broken again

C/E Eb5 D5

22

end Bass Fig. 2

E (1:30)

Gm Gsus2 D/F# Dadd9/F# F6 F6sus4 Bb6 Ooh F⁶/A

25 Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2

Gm Gsus2 D/F# Dadd9/F# F6 F6sus4 Bb6 Fadd9/A The

29

F 2nd Verse (1:49)

fragile cannot endure The wrecked and the jaded a place so impure The

Gm Gsus2 D/F# Dadd9/F# F6 F6sus4 Bb6 F/A

33

static of this cruel world cause some birds to fly long before they've seen their

37

G (2:08)

day Long before they've seen their

Gm Gsus2 D/F# Dadd9/F# F6 F6sus4 Bb6 F/A

41

day Let the

45

Rhy. Fill 1 (2:26)

(Bb6) (Fadd9/A)

Gtrs. 3 and 4

Fill 1 (5:54)

(Eb5) (D5)

Gtr. 1

H 2nd and 3rd Choruses (2:28, 5:54)

wind carry you home Blackbird
suffering you're known I hope
Eb5 D5 F5
Gtr. 2 plays Fill 1 on 3rd Chorus

*Gtr. 3

49 Rhy. Fig. 2

Bass plays Bass Fig. 2 simile (see bar 19)

*Chord progression doubled in standard tuning by Gtr. 4, using voicings shown at beginning of transcription.

2nd time on 3rd chorus, skip ahead to **O**

fly away May you never be
find your way May you never be
C/E Eb5

1. broken again N.C.(G5) (A5) (Bb5) Beyond the
D5 D5 D5 D5 (C5)
Gtr. 3 end Rhy. Fig. 2

2. broken again **I** (3:02)
Bb/D D5 Eb5 D5 Eb5 D5 N.C.(C5)
Gtr. 4

1. D5 Eb5 F#5 G5 F#5 ah
2. Ooh N.C.
Gtr. 3

J (3:21)

N.C.(G5)

Gtr. 5 (elec. w/clean tone)

Riff C

(Eb5)

Ooh

63 (repeat previous two bars) 2

Gtr. 4

Gtr. 3

Bass

w/bar -1

(Bb5)

Gtr. 5 plays Riff 6 twice (see bar 63)

Bass

(F/A)

(G5)

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

67

K Bridge Intro (3:40)

G5

Gtr. 5 plays Riff C four times (see bar 63)

Gtr. 2

Eb5

71

Gtr. 6 (acous., drop-D tuning)

Bass

75

Bb5

Dm/A

G5

A-

fingering: 3 1 3 2 1 4 2 1 3 4

L Bridge (3:59)

ascend may you find no resistance

Gm

Rhy. Fig. 3 (Gtr. 1)

Gtr. 5

know that you

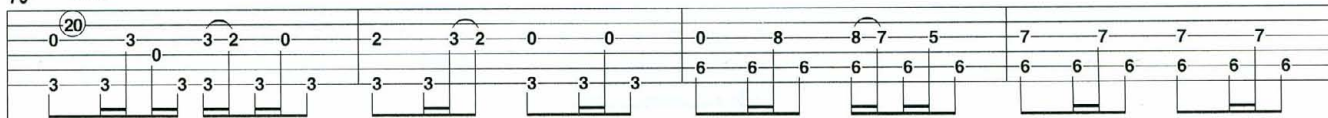
made such a

difference

and

E \flat

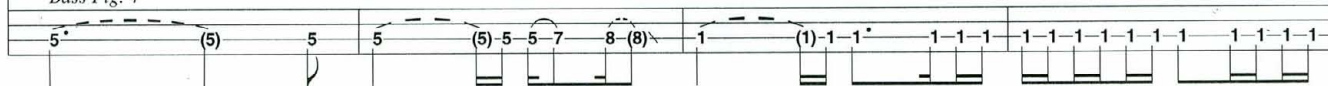
79



let ring throughout
Gtr. 1

Bass

Bass Fig. 4



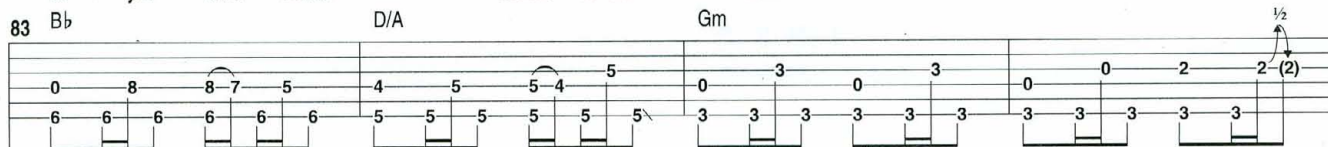
all you leave behind

will live to the

end

The

83



cycle of suffering goes on

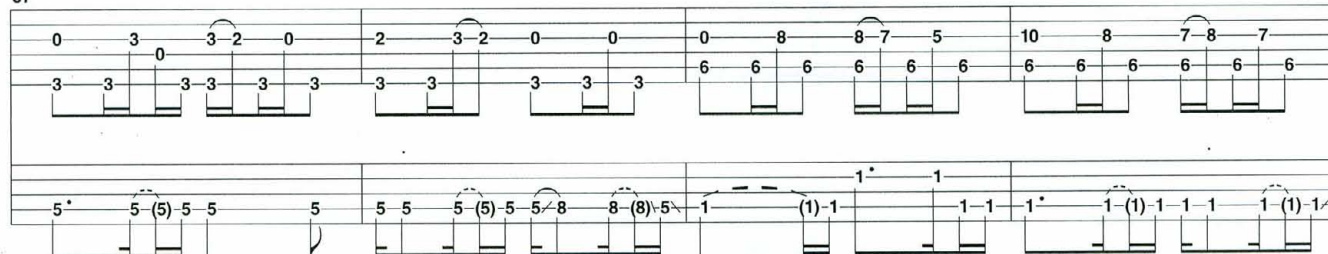
but the memories of

you stay

strong

Some

87



day I too will fly

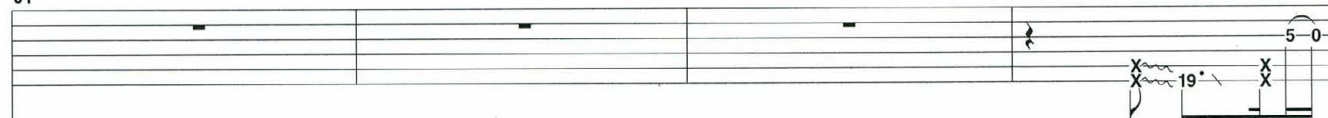
and find you again

Gm

Gtr. 2

(pick scrape)

91



end Bass Fig. 3



end Bass Fig. 4



Gm
Gtr. 1 plays Rhy. Fig. 3 (see bar 79)
Gtr. 2
w/wah

Bass plays Bass Fig. 3 simile (see bar 59)

117 N.C.(G5) (A5) (B♭5) (C5)

3 5 3 X 2 3 2 X 15 17 15 X 18 17 (17) (17) 14 15

[illegible]

Bass plays Bass Fig. 3 simile (see bar 54)

[illegible]

go back to **H** 3rd chorus

(Bb5) (D5)

Gtr. 3 substitutes Rhy. Fill 3

126

17-15-18-18-15-17-18-17-15-18-16-15-18-16-15-17-15-17-15

15

15-14-17-14-15-14

6 6 6 3 3

Bass substitutes Bass Fill 1

O (6:23)

never

be

broken

again

E♭5

D5

127 *Gtr. 3

*Gtr. 4 doubles chord progression in standard tuning (see chord frames at beginning of transcription)

Bass

*Gtr. 4 doubles chord progression in standard tuning (see chord frames at beginning of transcription)

Bass

P (6:28)

N.C.(Gm)

Gtr. 4 plays Riff B (see bar 15)

Gtr. 3

(D/F#)

(F)

may you never be broken again
(Bb) (F/A)

129

Bass plays Bass Fig. 1 simile (see bar 15)

(Gm)

(D/F#)

(F)

(Bb)

(F/A)

Gtr. 5 plays Riff C twice simile, w/dist. (see bar 63)

Gtr. 3

133

Bass plays Bass Fig. 1 simile (see bar 15)

Q **Outro** (7:07)

Gm

Gsus2

D/F#

Dadd9/F#

F6

F6sus4

Bb6

F#9/A

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 5

Gtr. 5

(let ring next four bars)

137

Gtr. 3
Bass

Gm

Gsus2

D/F#

Dadd9/F#

F6

F6sus4

Bb6

Fadd9/A

141 Gtr. 2

Gm

Gsus2

D/F#

Dadd9/F#

F6

F6sus4

Bb6

F#9/A

145

Gm

Gsus2

D/F#

Dadd9/F#

F6

F6sus4

Bb6

Bb/F

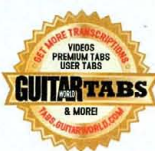
Gm

149

Gtr. 2
Gtr. 1

Gtr. 1

rit.



"SUPERSTITION" STEVIE RAY VAUGHAN

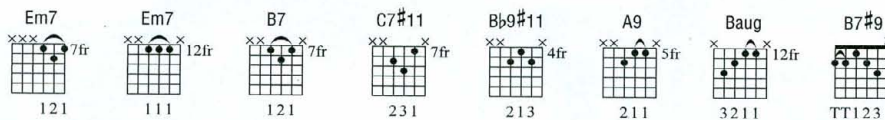
As heard on **LIVE ALIVE** (EPIC)

Words and Music by **Stevie Wonder** * Transcribed by **Dave Whitehill** * Bass transcription by **Matt Scharfglass**

Guitars are tuned one half step down (low to high, $E_b A_b D_b G_b B_b E_b$).

Bass tuning (low to high): $E_b A_b D_b G_b$.

All music sounds in the the key of E_b , one half step lower than written.



A Intro (0:10)

Moderately $\text{♩} = 110$

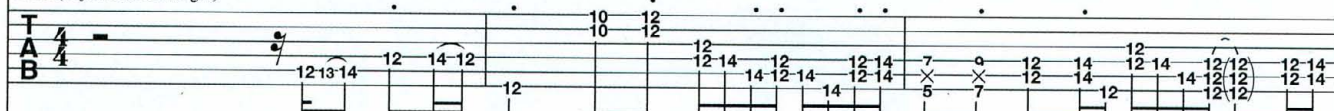
Em7

Grtr. 1 (elec. w/light dist.)

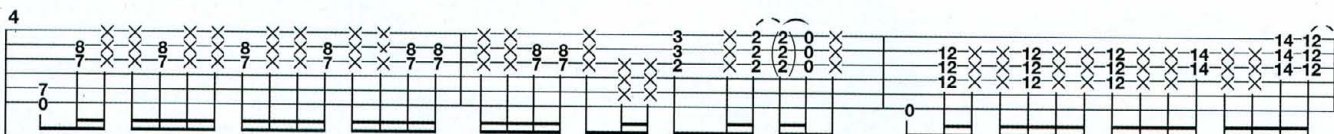
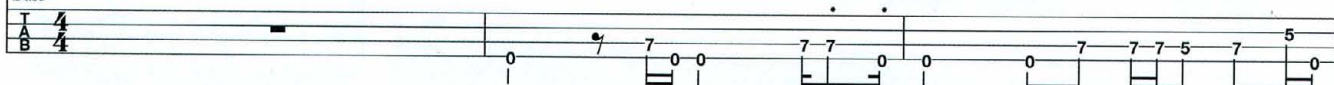
1 (snare drum) -



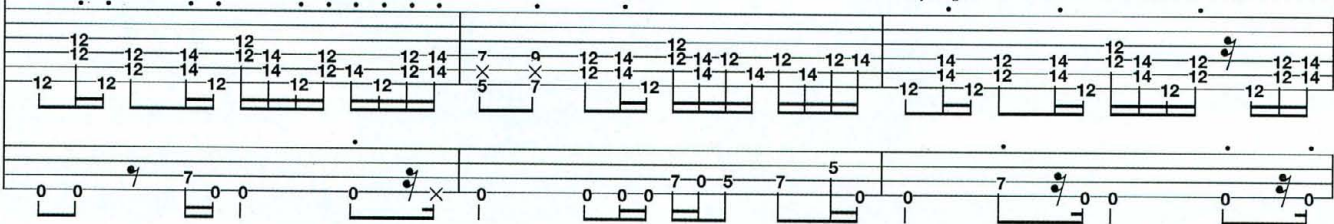
Grtr. 2 (keyboards arr. for grtr.)



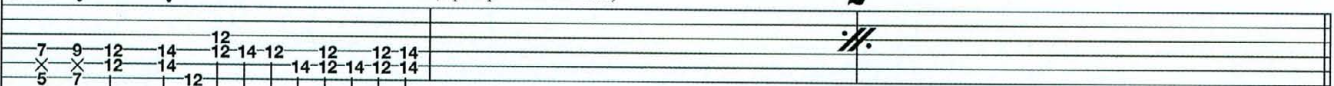
Bass



Rhy. Fig. 1 -



(repeat previous two bars)



B Verses (0:31, 1:26, 2:23)

tious
(2.) tious
(3.) tious

writing wash on the
nothing your face and
more to say

Em7

10

Bass Fig. 1

Very Rid me superstitious
Very of the prob-
superstitious

12

2

end Bass Fig. 1

lem

ladder's about to fall
do all that you can
the devil's on his way

Thirteen month old baby
Keep me in the day-
Thirteen month old baby

Gtr. 1 continues simile until **C** Chorus

14 Gtr. 2

2

Bass repeats Bass Fig. 1 simile (see bar 10)

dream

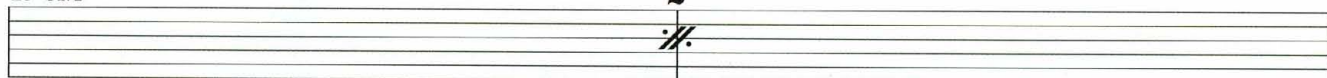
nothing

broke the lookin' glass
keep me goin' strong
broke the lookin' glass

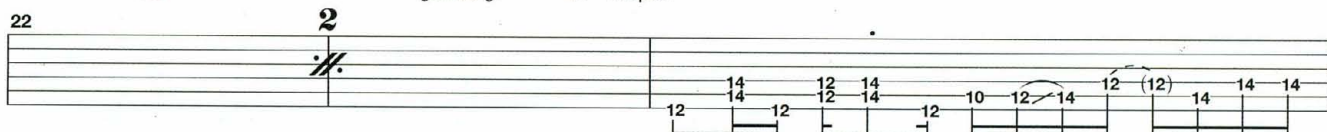
18

Bass Fig. 2

20 Gtr. 2

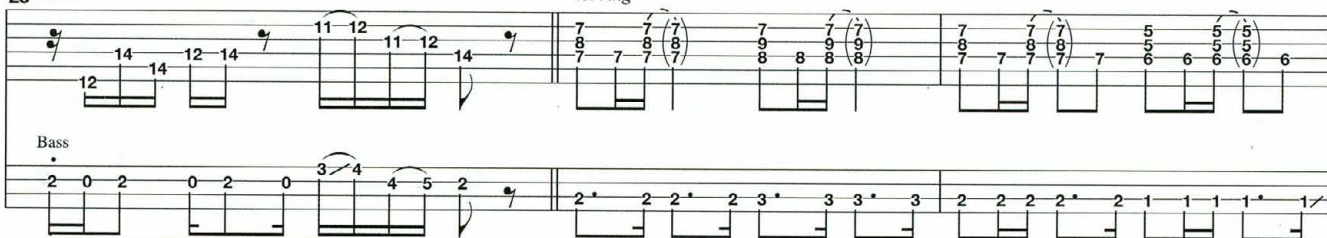


me	luck	good things	in	the past
		Sad	is	my song
	luck	good things	in	the past



When you believe in things that you don't understand you will

25 Gtr. 2



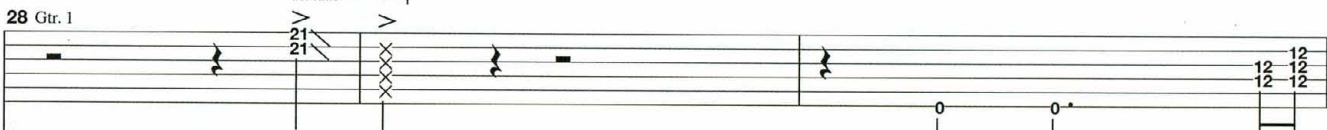
suffer
A9

Baug

Superstition

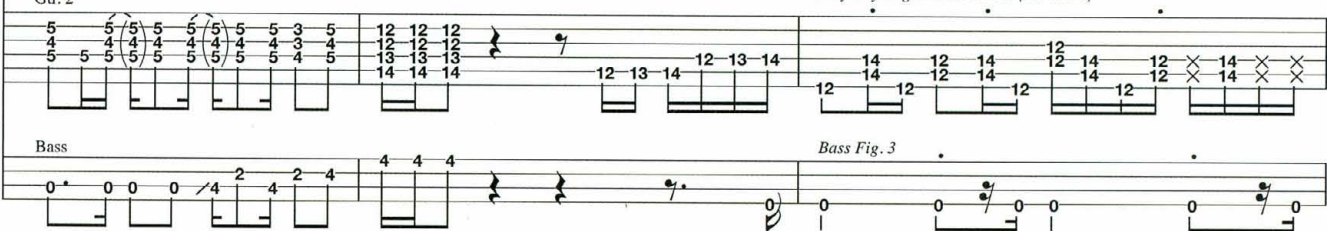
ain't the way
Em7

don't play
1st time - - - -



Gtr. 2

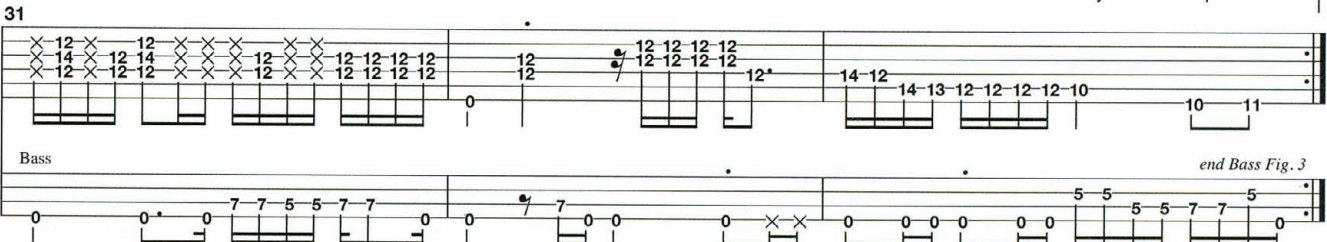
Play Rhy. Fig. 1 twice simile (see bar 6)



Bass Fig. 3

Gtr. 1

2. Very superstitious



end Bass Fig. 3

2. way
Em7
Gtr. 2 plays Rhy. Fig. 1 twice simile (see bar 6)

34 Gtr. 1

Bass plays Bass Fig. 3 (see bar 31)

3. Very supersti -

3. way
Em7
Gtr. 2 plays Rhy. Fig. 1 fifteen times simile (see bar 6)

38 Gtr. 1

Bass
Bass Fig. 4

Bass Fig. 5 -
let ring -

D Guitar Solo (3:15)

Em7
Gtr. 1 (w/dist.)

40

Bass plays Bass Fig. 4 (see bar 38)

Bass plays Bass Fig. 5 (see bar 39)

Bass plays Bass Fig. 4 (see bar 38)

43

Bass plays Bass Fig. 5 simile (see bar 39) until **E**

46

49

52

130 GUITAR WORLD



"ALL NIGHTMARE LONG" METALLICA

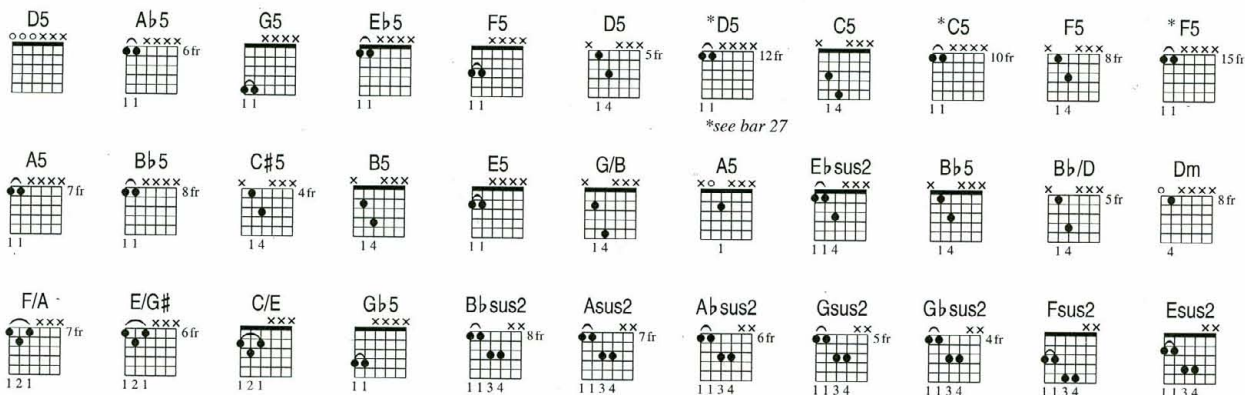
As heard on **DEATH MAGNETIC** (WARNER BROS.)

Words by **James Hetfield** * Music by **Metallica** * Transcribed by **Jeff Perrin**



Guitars are in drop-D tuning (low to high: D A D G B E).

Bass is a 5-string, tuned, low to high, to A D A D G.



A Intro (0:00)

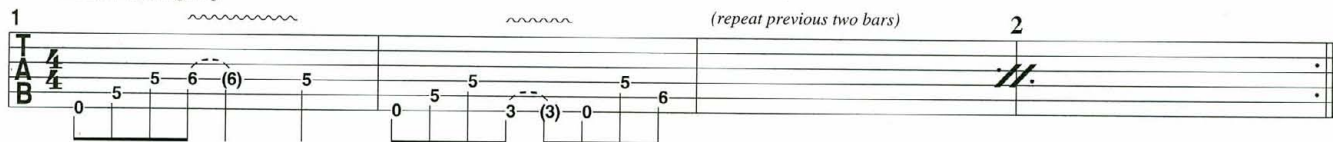
N.C.(D5)

Gtr. 2 (elec. w/dist.) fades in w/fdbk. 2nd time

Gtr. 1 (elec. w/clean tone)

Riff A

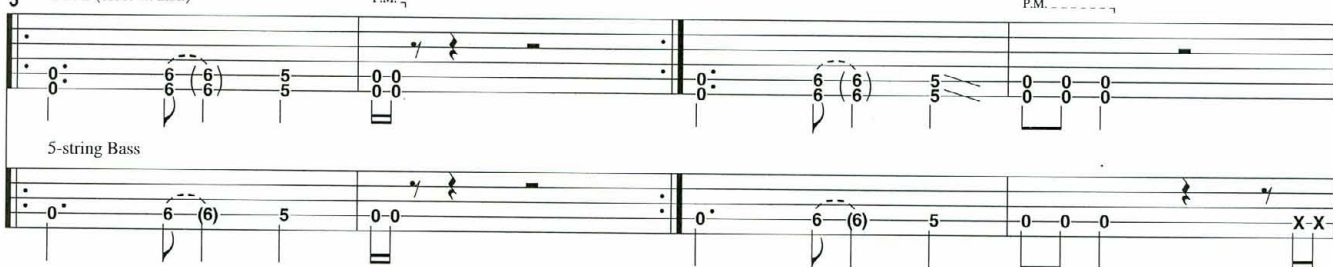
let low D string ring



D5 Ab5 G5 D5
Gtr. 1 plays Riff A five times (see bar 1)

Gtr. 2 (elec. w/dist.)

Ab5 G5 D5



D5 Ab5 G5 D5

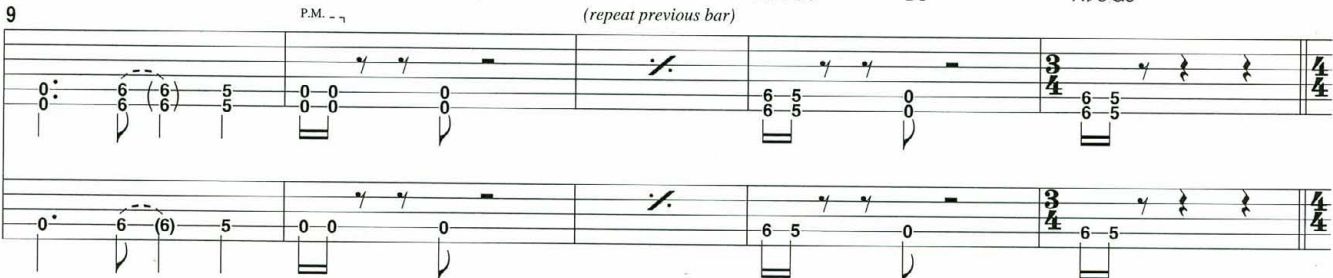
P.M.

(repeat previous bar)

Ab5 G5

D5

Ab5 G5



E (1:38, 3:13)

35 A5 Bb5 C#5 D5 (F5) F5
Gtrs. 2 and 3 P.M.

Bass
Bass Fig. 3

end Bass Fig. 3

F (1:41, 3:17)

38 (E5)
Gtr. 1 P.M.

Gtr. 2 P.M.

Bass

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

G Verses (1:47, 3:22)

1. Luck
2. Luck
(E5)

runs
runs

out
out

41 Gtrs. 1 and 2 P.M.

Bass

Crawl from the wreckage not one light more time
The light that is not light is here

45 Gtr. 1 P.M.

Gtr. 2 P.M.

Bass

light P.M.

Horrific to flush you memory out with your twists own the mind fear Dark You hide rutted you cold hide

48 (F5) (E5)

light P.M.

and hard will to be turn found Path Release of destruction grip without feel it a burn sound

51 (F5)

54 B5 E5 F5 B5 E5 F5 B5 E5 F5 B5 E5 F5

Still life incarnation Still life infamy
Still life incarnation Still life infamy

[H] Pre-chorus (2:09, 3:45)

Hallucination heresy Still you run what's to come what's to be
E5 D5 E5 D5 A5 Bb5 C#5 D5 (F5) F5

Gtrs. 2 and 3 P.M.

58 P.M.

Bass

I (2:15, 3:51)

(D5) F5 (D5) F5 (D5) F5 (D5) D5 C5 F5

Gtrs. 1 and 2

63

Bass plays Bass Fig. 2 (see bar 24)

"Cause we

A5 Bb5 C#5 D5 (F5) F5

Bass plays Bass Fig. 3 (see bar 35)

J Chorus (2:25, 4:01, 6:57)

hunt you down without mercy face
Feel us breathe upon your mercy
Hunt you down without mercy Luck

Hunt you down shift all nightmare move we long
Feel us upon every nightmare we trace
Hunt you down all nightmare we long
out You crawl back in yeah but your

Gtr. 1 (Dm) runs G5 G/B (A5) (play 4 times)

Gtr. 2 (play 4 times)

Bass (play 4 times)

K (2:48, 4:24, 7:19)

luck runs out

1st time, go back to **C**
2nd time, proceed to **L**
3rd time, skip ahead to **T** Outro

luck runs out

Eb sus2 (A5) (F5) (G5) (Eb5) D5

Gtrs. 1 and 2

74

Bass

M Interlude (4:27)

Slightly Faster ♩ = 184

(D5) A5 F5 E5 Eb5

Gtr. 3 (elec. w/dist. and wah)

Riff B

77

Gtrs. 1 and 2 Rhy. Fig. 1

Bass Bass Fig. 4

[N] 1st Guitar Solo (4:48)

(D5) A5 (F5) F5 E5 Eb5 N.C.(D5) A5
Gtr. 4 plays Riff B four times (see bar 77)
Gtrs. 1 and 2
Rhy. Fig. 2
(play 4 times)

80 P.M. P.M. P.M.

Bass
Bass Fig. 5
(play 4 times)
Bass plays Bass Fig. 5 four times (see bar 80)

83 N.C.(F5) F5 E5 Eb5 N.C.(D5) A5 N.C.(F5) F5 E5 Eb5
Gtr. 3

86 N.C.(D5) A5 N.C.(F5) F5 E5 Eb5 N.C.(D5) A5 N.C.(F5) F5 E5 Eb5

90 E5 B5 Bb5 F5 1. E5 B5
Gtr. 3
**repeat previous beat*

Gtrs. 1 and 2 P.M. P.M. P.M.

Bass

93 Bb5 F5 E5 Eb5 D5 2. E5 B5 (A5) (F5) (G5) (Eb5)
P.M. P.M. P.M. P.M.

P (5:42)

(4th time) **One** **two** **three** **four** (E5)

N.C.(D5)

Gtrs. 1 and 2

(play 4 times)

114 P.M. ----- P.M. -----

Bass (play 4 times)

Q **2nd Guitar Solo** (5:52)

116 Gtr. 3 (w/wah) (B5) (G5) (A5) (F5) E5

w/bar -1½ -3½

Gtrs. 1 and 2

Bass

Bass Fig. 6

120 F5 C5

P.M. ----- P.M. -----

123 G5 Gb5 F5

P.M. ----- P.M. ----- P.M. -----

end Bass Fig. 6

13. Asus2 Gsus2 G \flat sus2 Fsus2 Esus2 Fsus2 N.C.(D5)
141. P.M.

S Bridge (6:44)

(1.) Then you
(2.) into
(3.) never
(4.) This is

145 E5 F5 Eb5 N.C.(D5) P.M.

0-0-0-0 3-2-1 3-2-1 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0

1., 2. 3.	4.
-----------	----

crawl back
your obsession
to return

go back to **J** Chorus

to return

your confession

F5 E5 Eb5 N.C.(D5) F5 E5

*N.H.

148 P.M.

*Lightly run fret-hand finger down string while picking to produce random natural harmonics.

T **Outro** (7:21)

Your luck runs out
(D5) Eb5 (E5) (F5)

(D5) Eb5 (D5) Eb5 (E5) (F5) (D5) Eb5 (D5) Eb5 (E5) (F5)
 Grs. 1 and 2
 151 P.M. P.M. P.M. 2
 2-1-0-0-0-0-1-1-0-0-1-1-0-2-2-2-3-3-3
 Bass plays Bass Fig. 1 twice (see bar 20)

1., 2. 3.

155

D5
Gtr. 1 plays Riff A four times simile (see bar 1)
Gtrs. 1 and 2

G5 Eb5 F5 D5 G5 D5 F5 D5 G5 D5
(play 4 times)

P.M. P.M. P.M. P.M. P.M. P.M.

Bass
(play 4 times)

4. F5 D5 F5 N.C. D5
P.M. P.M. * P.M. (play 3 times) P.M.
159

[illegible]



STEVIE D.
GUITARIST FOR
BUCKCHERRY

STEVIE D. FOUND HIS.

Buckcherry guitarist Stevie D's roots in the blues make him a natural fit for the band's old-school rock n' roll vibe. He gets his signature tone from his Budda amp loaded with custom Eminence Phat 12 speakers. As he puts it, "It's all about having heart and soul. Delivering it with good tone and a snarl doesn't hurt either."

NOW FIND YOURS.

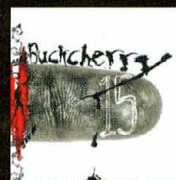


www.budda.com



The Art and Science of Sound

www.eminence.com



You can hear Stevie D. on tour supporting Buckcherry's CD "15" (2006-Eleven Seven Music) featuring the Grammy-nominated "Crazy Bitch."

SOUND

NATIVE INSTRUMENTS, RECORDING KING, ZOOM 150 TAYLOR, VOX, SEYMOUR DUNCAN, ABLETON 152 DUNLOP, ORANGE, FENDER 154

ICE PICKS!

Musical instrument manufacturers have been coming up with some impressive new products in recent years, so we figured nothing could surprise us in 2009. Were we wrong. From guitars to amps to pedals to software and accessories, this year's new product offerings are among the most spectacular ever.

Over the next pages you can see and read all about the gear that we put at the top of our list. Whether you're a pro, a weekend warrior or a casual player, there's plenty here to give you thrills and chills!



PLANET WAVES

Headstock Tuner

PLANET WAVES' new headstock tuner clips onto any stringed instrument's headstock or bridge and determines pitch from vibrations. Its super-accurate tuning software is coupled with an ultra-sensitive piezo sensor system that has increased vibration sensitivity and more accurate note registration. And by eliminating the interference of ambient room noise, the headstock tuner ensures pitch information is accurate.

The tuner uses digital needle graphics in tandem with a multicolor backlit display that changes from red to green as notes are brought in tune. Because the tuner is small and lightweight, it's unobtrusive enough to leave attached to your guitar, giving you fast access to accurate tuning. Now that's using your headstock.

LIST PRICE: \$49.99

Planet Waves, planetwaves.com



(clockwise from top)
Peavey's 50-watt
Masterpiece, 20-watt
Sensation and 1.5-watt
Studio Special Custom
Shop amps

2

PEAVEY

Custom Shop amplifiers

THESE ARE THE COOLEST Peaveys you've ever seen. For 2009, the company's Custom Shop is expanding with hand-built, custom-made amps based on three all-new, hand-wired models. Cosmetics and components can be customized from pre-selected options or specified on a per-project basis.

The 50-watt Masterpiece is a two-channel, all-tube amp in head or combo configurations. The Clean channel has volume, treble, middle and bass controls plus a bright switch, while the Overdrive channel uses the Clean channel and adds two stages of gain to achieve a smooth, musical tone that ranges from slight to thick overdrive. Gain trim, gain and gain level controls add more even tone shaping.

The 20-watt Sensation is available as a head or combo and has three 12AX7 preamp and two EL84 output tubes. Standard features include pre gain, treble, middle, bass and post (master volume) controls, with optional reverb.

Ideal for recording studios and small rooms, the 1.5-watt Peavey Studio Special allows players to achieve "cranked" amp tones at a very manageable volume level. The straightforward, single-channel layout includes volume, treble, middle and bass controls plus a Fat switch to boost the midrange, with two 12AX7 preamp tubes and one 12AU7 tube configured in Class AB for the power section.

LIST PRICES: TBA

Peavey, peavey.com

CHECK

SCAM, LEVY'S, EVENTIDE, RANDALL 156 TOTALLY WYKED AUDIO, FENDER, HAGSTROM, ROCK HOUSE METHOD 158 IBANEZ, MES

Guitar World presents the 25 coolest new gear products for 2009.

25

PRS GUITARS

Angelus Cutaway and Tonare Grand acoustic guitars

THE ITALIAN WORD *tonare* means "to thunder," while *angelus* is Latin for, of course, "angelic." Combine them, and you get a good idea what these new acoustics from PRS Guitars sound like. Nearly four years of design and prototyping with acoustic artist Ricky Skaggs and luthier Steve Fischer have culminated in the Angelus Cutaway and the Tonare Grand models, the company's first acoustic series to be manufactured at its Stevensville, Maryland, facility.

These newly designed PRS acoustic models come standard with features that are typically considered upgrades in acoustic craftsmanship, including German spruce tops, beautiful dark rosewood (or curly mahogany) backs and sides, rare Peruvian mahogany necks, red spruce and mahogany bracing, exotic inlays and rosettes, and thin shatter-hard all-nitro finishes. Options include Celtic-knot rosettes and inlays, Adirondack red spruce tops, ebony fretboards and bridges, and a proprietary pickup system that rivals the tone of vintage condenser microphones. A proprietary, hybrid X-bracing pattern maximizes volume and provides a musical balance between the bass, midrange and high end, while the high-strength modulus graphite truss rod enhances sonic vibration. Because the Angelus and Tonare acoustics are handmade, each has its own unique tone to give you your own slice of heaven.

BASE PRICE: \$5,330.00 (both models)

PRS Guitars, prsguitars.com



Tonare Grand (above)
and Angelus Cutaway



DIGITECH

TimeBender delay pedal

JUST WHEN YOU THOUGHT all delay pedals were repeats of one another, DigiTech comes along with something really unique. The TimeBender takes delay in an entirely different direction with 10 effects that range from traditional to out of this world. In addition to analog and digital delays, the TimeBender has varieties like Moving Head Tape, Fixed Head Tape, Dynamic, Reverse, and a unique Time Warp effect that creates wide delay-time modulation.

The TimeBender has a dedicated tone control, a multiplier function (to change quarter-note delays to eighth-note delays, for example), tap tempo, and repeat ping-pong patterns on all delay types. Custom repeat rhythms and patterns can be created on the fly by placing up to six taps wherever you want them using the tap pedal. Other features include the ability to add intelligent harmonizing to delays, an envelope for creating chopping delay, a 20-second looper, and four memory settings. Now *that's* an original.

LIST PRICE: \$449.95

DigiTech, digitech.com



5

NATIVE INSTRUMENTS Guitar Rig Mobile

IS THAT A RIG IN YOUR POCKET? If it is, then it must be Guitar Rig Mobile, Native Instruments' newest, smallest and most affordable incarnation of its ubiquitous Guitar Rig software/hardware package. No larger than a cigarette pack, Guitar Rig Mobile combines Guitar Rig LE software with a full-featured USB 2.0 audio interface to let you plug in and play anywhere you go. The unit has stereo high-impedance inputs and outputs with pro-quality 24-bit/192kHz audio converters and I/O volume dials, while the included software gives you the versatility, ease of use and great tones found in the Guitar Rig platform.

Sounds include three charismatic amp emulations for guitar and bass, 12 classic effect units, and a wide selection of cabinets, all of which can be freely combined within a virtual rack. The software also includes a tuner and metronome and two virtual tape decks that let you practice over backing tracks and record performances. Best of all, owners of Guitar Rig Mobile can upgrade to the full-featured Guitar Rig 3 software at a discounted price at any time. Goin' Mobile? When you can travel this affordably *and* in style, the answer is a definitive "yes."

LIST PRICE: \$119.00

Native Instruments, native-instruments.com

Guitar Rig Mobile combines great sounds with 24-bit/192kHz converters in a box the size of a cigarette pack.



7

ZOOM

H4n handheld digital recorder

HANDHELD DIGITAL RECORDERS are great for capturing music on the fly at CD quality. But when you need pro-level audio reproduction, a handheld usually can't measure up. Zoom's H4n is an exception, delivering 24-bit/96kHz high-resolution audio in Zoom's most sophisticated handheld recorder to date. For that matter, the H4n is especially guitarist friendly, with Hi-Z inputs, variable-speed playback for phrase training, studio-quality effects and more than 50 guitar and bass amp modeling settings.

For recording on the go, the built-in X/Y stereo condenser mics allow variable recording patterns at either 90° or 120°. Audio quality is improved through the H4n's new digitally controlled mic preamp, and the internal mic can be used simultaneously with external mics for four-channel recording. A large LCD, intuitive interface, built-in tripod/mic-stand mount, shock-resistant body and onboard reference speaker make the H4n very user friendly. On top of all that, it records on SD/SDHC media of up to 32GB, features USB 2.0 and can operate for 10 hours on a single set of AA batteries. The included 1GB SD card, windscreens, mic clip adapter, AC adapter, USB cable, case and Cubase LE recording software complete the already impressive package.

LIST PRICE: \$609.99

Samson, samsontech.com



6

RECORDING KING

Century Studio Series acoustics

WHAT IS IT ABOUT 12-fret acoustics that make purists salivate? Is it because these small-body instruments are deeply steeped in the classical and folk guitar tradition, or because Satan-obsessed bluesmen like Robert Johnson played them? Whatever it is, these guitars look timeless and sound big, despite their diminutive size.

The new Recording King Century Studio Series illustrates the best that these instruments have to offer. Featuring solid Sitka spruce tops and one-piece mahogany necks with a vintage V profile and slotted headstock, Studio Series acoustics are built with lighter bracing, for more resonance, and an ebony pyramid bridge that provides greater vibration from the

hand-selected tops. The nitrocellulose lacquer finish is dried for eight weeks to insure proper adhesion, and the gloss and matte finishes allow the guitars to sing powerfully and clearly. In addition, Century Studio Series guitars are available with a variety of options: the flagship ROS-647 is built with solid East Indian Rosewood back and sides, the ROS-626/627 models have a choice of solid African Mahogany or East Indian rosewood back and sides, and the ROS-616/606 guitars have African mahogany tops, backs and sides. With this many choices available at these prices, you won't have to make a deal with the devil to get the acoustic of your dreams.

LIST PRICES: starting at \$999.00

Recording King, recordingking.com



8

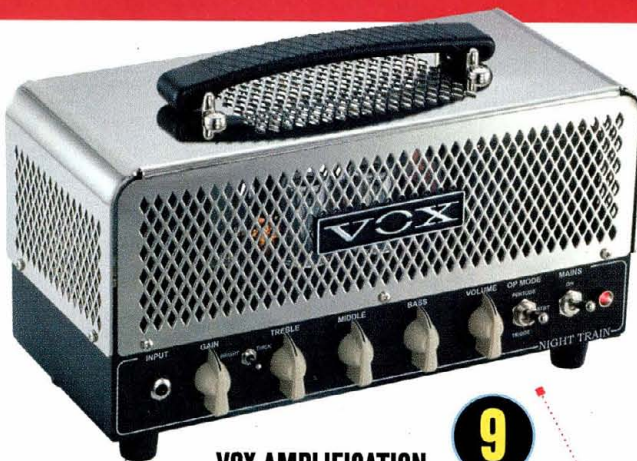
TAYLOR GUITARS

T3 & T3B semihollow electrics

TERMS LIKE "ELEGANT" and "sexy" make us think of Megan Fox. Add in "semihollow" and our thoughts immediately turn to Taylor's new T3 model, yet another gorgeous creature with which we'd like more than a few hours of playtime.

The T3 is Taylor's first electric semihollowbody guitar. Both it and its Bigsby-enhanced T3B sibling feature a sapele body topped with quilted maple, a tropical American mahogany neck and heftier fret wire for fast and comfortable playing. The T3B incorporates a roller bridge for high performance. Both models include Taylor's Style 2 humbuckers. A three-way switch provides three standard configurations of pickup switching, and the coils on both humbuckers can be split by pulling the volume knob. Pulling the tone knob engages a second capacitor for either punched-up mid or mellow jazz tones. The T3 is available in a variety of sunburst colors and with a high-gloss finish.

LIST PRICES: T3, \$2,998.00; T3B, \$3,198.00
Taylor Guitars, taylorguitars.com



9

VOX AMPLIFICATION

NT15H Night Train amp

WHEN THEY WERE starting out, Guns N' Roses' drink of choice was the potent and inexpensive Night Train Express (immortalized in their song "Night-rain"). If you're looking for a similar ride, then the Vox Night Train is the one to catch. It delivers classic and modern Vox tones in a portable and affordable 15-watt, all-tube guitar head.

Designed in collaboration with boutique amp designer Tony Bruno, the Night Train weighs less than 17 pounds and boasts a chrome "armored-box" design with diamond-shaped vents that give a view of the all-tube circuitry. Two 12AX7s drive the harmonically rich preamp stage to create everything from chime-like clean tones to warm overdrives. A pair of EL84 tubes delivers 15 watts of power in pentode mode and 7 1/2 watts in triode mode for smoother tube sounds. The front panel has controls for gain, volume, treble, middle and bass, while the preamp section has a mode switch, offering both Bright and Thick options. Eight- and 16-ohm speaker jacks mean the Night Train will mix well with nearly any speaker cabinet, allowing you to create an intoxicating signature tone of your own.

LIST PRICE: \$700.00

Vox Amplification, voxamps.com

The chrome "armored-box" design has diamond-shaped vents that give a view of the Night Train's all-tube circuitry.

10

SEYMOUR DUNCAN

Twin Tube Blue pedal

JUST BECAUSE A stomp box has a tube in it doesn't mean it's producing true tube tone. On budget-priced tube gear, the tubes often run in "starved plate mode" (kind of like your diet-crazed girlfriend), where they function like clipping diodes rather than signal amplifiers.

Seymour Duncan's Twin Tube Blue pedal is the real thing. It uses high plate voltage with a 100-percent vacuum tube signal path to run the tubes to their full potential and deliver maximum dynamic range, producing all the gain and smooth tone you'd get from a high-quality tube preamp. The Twin Tube Blue uses a duet of premium military-spec, subminiature, USA-made Phillips-Sylvania 6111 dual-triode tubes, and it has two channels for greater versatility. Other features include true bypass, a fully encapsulated toroidal transformer for quiet operation, and a heavy-duty steel chassis. For players of Chicago blues, Texas blues, modern blues and classic rock, the Twin Tube Blue is one hot deal.

LIST PRICE: \$325.00

Seymour Duncan,
seymourduncan.com



11

ABLETON

Live 8 and Suite 8

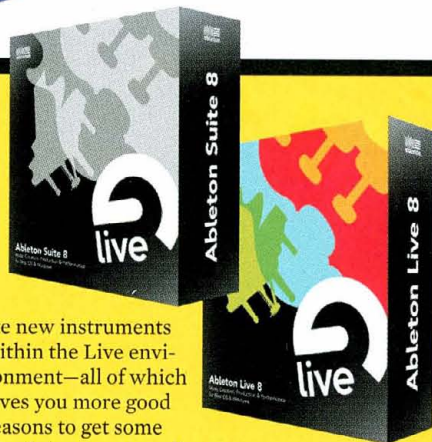
EACH YEAR IT gets harder to imagine what else Ableton could stuff into Live, one of the industry's most flexible and feature-packed recording software programs. For 2009, Ableton surprises once again with a host of upgrades in Live 8 and Suite 8.

Both feature a new groove engine, revamped warping techniques, live looping, crossfades in the Arrangement View, group tracks and a reworked MIDI editor. Live's already-generous supply of effects is enhanced with five new options: Vocoder, Multiband Dynamics, Overdrive, Limiter and Frequency Shifter. Suite 8 also adds a massive sound library to its collection of virtual instruments that include synths, a sampler, electric and acoustic drums (including a new Latin percussion set), and the mightier Operator synthesizer.

In addition, Ableton has new initiatives for 2009, that let users collaborate online and cre-

ate new instruments within the Live environment—all of which gives you more good reasons to get some Live into your recordings.

LIST PRICES: Suite 8 (download), \$699.00; Live 8 (download), \$449.00; upgrade paths available for existing Live users
Ableton, ableton.com



DUNLOP

Ultex Sharp picks

YOU GOTTA FIGURE a monster riffer like Metallica's James Hetfield knows guitar picks. So when the Het teams up with a company like Dunlop to create a new pick, you know the result will be nothing short of spectacular.

Which is exactly how we feel about Dunlop's new Ultex Sharp. Based on a coveted, vintage tortoiseshell pick in the company's private collection, and designed in association with Hetfield, the Ultex Sharp has a rigid body that tapers into a thinner, sculpted tip for greater control and speed, making it perfect for shredders and acoustic flatpick-style players. The pick's seamless, contoured edge offers a variety of playing surfaces and tones. Virtually indestructible, the Ultex Sharp delivers crisp tone and the quick-release attack for which Ultex picks are known. The picks are available in .73, .90, 1.0, 1.14, 1.40 and 2.0mm gauges.

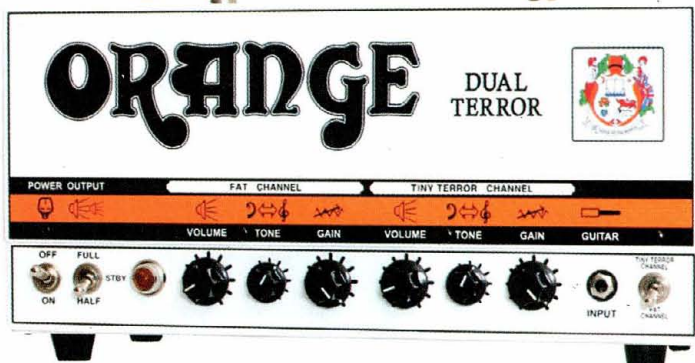
LIST PRICE: Player's Pack (six picks), \$4.17
Dunlop Manufacturing, jimdunlop.com



The Ultex Sharp's thinner, sculpted tip gives greater control and speed.

12

13



ORANGE AMPLIFICATION

Dual Terror amp

WHEN ORANGE squeezed its signature tone into the single-channel 15-watt Tiny Terror amp back in 2006, the British amp maker created one of the most in-demand amps on the market. Orange's new Dual Terror head goes even further, with two channels and up to 30 watts of Class A power in a compact and portable head.

The Dual Terror has a chunkier-sounding Fat channel and the uniquely voiced Tiny Terror channel. Each has its own volume, tone and gain controls, and a toggle lets you select

between the channels. The amp also has a number of power options that increase its versatility: the output is switchable between 30, 15 and seven watts and between four and two output valves, making the Dual Terror equally useful onstage, in the studio and at home. Built to Orange's high-quality standards, the Dual Terror has rugged, roadworthy construction and comes with a padded gig bag, making it one very juicy deal, indeed.

LIST PRICE: \$819.00
Orange Amplification, orangeamps.com



14

FENDER

Road Worn Series guitars and basses

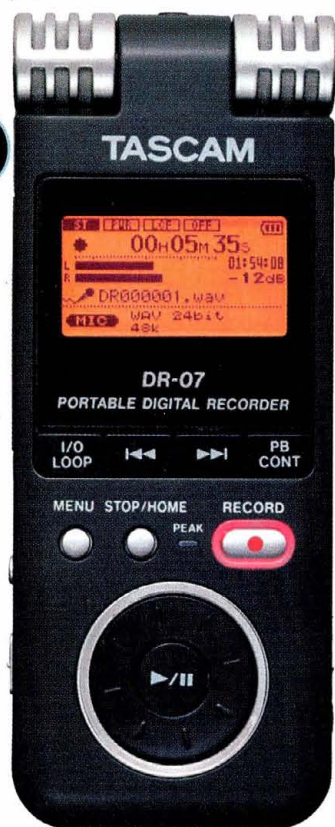
NOTHING LOOKS, feels and plays like a broken-in guitar. You just know it's seen some action (unlike yourself, big boy). Fender's brand-new Road Worn Series guitars and basses haven't done any time out of the factory, but they certainly look like they did. These guitars and basses are masterfully aged to emulate the worn look of instruments that have been played hard for years, but they're offered at prices that are easily affordable for working musicians.

Based on classic Fender guitars and basses of the Fifties and Sixties, the Road Worn models include two Stratocasters, a Telecaster, a Precision Bass and Jazz Bass, each combining the best of vintage and modern appointments.

All models feature visibly distressed nitrocellulose lacquer-finished bodies, smooth worn-in necks and worn chrome hardware (nickel-chrome for basses) for an aged appearance. While the guitars have been designed with period-correct specifications, several modern upgrades have been built into each model, including Tex Mex single-coil pickups, larger 6105 frets and five-way pickup switches (Strat models). So while a great guitar or bass gets better with age, with the Road Worns you're already ahead of the game.

LIST PRICES: '50s Tele, '50s Strat and '60s Strat, \$1,200.00; '50s Precision Bass, \$1,500.00; '60s Jazz Bass, \$1,570.00
Fender, fender.com

15



TASCAM

DR-07 portable digital recorder

WHAT'S SMALLER than its previous incarnation and has a lower dollar value? We're not talking about your paycheck, pal—we're referring to Tascam's new DR-07 handheld digital recorder. Based on the company's best-selling DR-1 digital recorder, the DR-07 records to SD or SDHC card media and comes with a 2GB SD card to get you started. A stereo pair of electret condenser microphones captures your performances as 24-bit WAV or MP3 files, which can then be transferred to computer using the DR-07's high-speed USB 2.0 connector. And because it runs on two AA batteries, the DR-07 can go anywhere you go.

All this power is complemented by great features, like 3.5mm stereo mic and line inputs, a 3.5mm output, a switchable low-cut filter, an analog limiter and auto gain setting on the inputs, a variable-speed function to slow playback without changing pitch, 44.1/48kHz and 16-/24-bit recording options and a mic-stand mounting hole. A windscreen, USB cable and batteries are included—no extra charge.

STREET PRICE: \$199.00

Tascam, tascam.com

16



LEVY'S LEATHERS

Skulls guitar straps

FASHION DESIGNERS everywhere have been putting skull motifs on shoes, shirts, caps, socks... You name it. But as any rocker knows, skulls were a signature graphic in rock, punk and metal long before they graced trendy clothing. Now Levy's Leathers returns this iconic image to its rightful place with its new Skulls guitar straps, giving it an artful and even classy graphic update.

Though Levy's is known for its leather straps, the Skulls straps are silkscreened on two-inch-wide cotton, with suede ends and a tri-glide adjustment. The straps are available in six original designs ranging from classic to stylish to psychedelic to devilish. They're also adjustable to 54 inches and are available in extra long, which adds 12 inches to the overall length. And at these prices, Levy's Skulls straps are an affordable way to add a touch of genuine rock-and-roll style to your setup.

LIST PRICE: \$37.88

Levy's Leathers Limited, levysleathers.com

17



EVENTIDE

PitchFactor Harmonizer pedal

EVENTIDE'S NEW PitchFactor Harmonizer stomp box goes a long way toward putting the company's famous Harmonizer effects into the racks of guitarists everywhere. It features 10 trademark Harmonizer pitch and delay effects—including Micropitch, Quadrayox, Octaver and Synthonizer—and offers 1.5 seconds of stereo delay and simultaneous pitch-shifting effects. The PitchFactor has 40 presets, USB for upgradeability, instant program change, true bypass, tap tempo, three footswitches for immediate preset access, MIDI, and the lush Eventide sound you know from thousands of recordings. Useable in mono or stereo, and with line- or instrument-level gear, the PitchFactor is designed for stage and studio.

LIST PRICE: \$579.00

Eventide, eventide.com



18

RANDALL AMPLIFICATION

NB King 100 Nuno Bettencourt signature amplifier

IF YOU'RE FAMILIAR with Nuno Bettencourt's characteristically wicked tone, the new NB King 100 amp will thrill you more than words can say. Designed by Randall in association with Bettencourt, the vintage-voiced amp is the perfect combination of antique looks and modern circuitry. It's a classic, 100-watt, two-channel amp with

three modes of operation that you can instantly select via the MIDI channel footswitch or from the front panel. The clean channel delivers sparkle and chime and has a drive control that lets you add a little grit. The overdrive channel dials in vintage and modern high-gain rhythm tones, while a Solo mode adds gain and volume

to take things over the top. Another eye-catching feature is the backlit meter that lets you monitor output level. The rear panel has MIDI In/Thru, power-tube bias controls and a series effect loop. Now get the funk out!

LIST PRICE: \$1,799.00

Randall Amplifiers, randallamplifiers.com

TOTALLY WYKED AUDIO

LD-01 Little Dipper vocal formant filter

IF THE LD-01 Little Dipper pedal did nothing but light up the constellation of blue LEDs on its metallic blue body, it would probably still be on our list of cool new gear. But, of course, Totally Wyked Audio's flagship pedal does much more. The basis of the effect is a vocal formant filter—which can mimic vowel sounds—under control of an envelope. Based on a classic circuit from the Seventies, the design has been updated with improved tracking, fuller frequency response and a lower noise floor. Three uniquely named controls—Ascension, Inclination and Diffraction—let you determine how the Little Dipper affects your sound, allowing you to emulate talk boxes and phasers, and even morph notes into a stream of gurgling or murmuring vocal-like tones.

Created by Godlyke Distribution, the Little Dipper pedal is the first of what Godlyke promises will be a line of unusual, but useful, effect pedals from its new Totally Wyked Audio brand. This much is certain: it's the coolest new stomp box this side of the Milky Way.

LIST PRICE: \$300.00

Totally Wyked Audio, godlyke.com

19



20



FENDER

Vintage Modified Band-Master head and cabinet

EDDIE VAN HALEN once said he got his best tone at home alone, "playing through that little Bandmaster cranked on 10." Fender's new Band-Master VM and Band-Master VM 212 enclosure may not be little, but they make a far more versatile rig that has all the bells and whistles for modern guitarists.

The 40-watt amp is based on the midpowered tube-head concept and employs two 6L6 power tubes and two 12AX7 preamp tubes to voice its clean and drive channels. The result is a tone palette that ranges from Blackface clean to aggressive overdrive with post-gain EQ. An all-new high-quality DSP platform adds reverb, chorus/vibrato and delay effects, providing the tweakability of stomp boxes. Plus, the companion VM 212 enclosure has two 12-inch Celestion G12P80 speakers for fat bottom end and clear highs—all of which ensures you'll get great tones whether you crank this baby at home or onstage.

LIST PRICES: Fender Bandmaster VM,

\$900.00; VM 212 enclosure, \$500.00

Fender, fender.com

21



Hagstrom's Super Swede Tremar guitar combines vintage features with a smooth-action vibrato tailpiece.

HAGSTROM

Tremar Series guitars

IF SIXTIES-ERA Bond girl Britt Eklund is your idea of a Super Swede, here's some good news, old-timer: Hagstrom's new Super Swede Tremar Series guitar has all the feel and appeal of axes from Eklund's heyday.

For that matter, Hagstrom has "Tremarized" many of its classic models, including the Viking, Viking Deluxe, Deluxe-F and HJ-500, giving them an H-Expander Truss Rod, Resinator fretboard and vintage-voiced Hagstrom Custom 58 humbuckers. All Tremar guitars have a carved maple top with flamed maple cap, 25 1/2-inch-scale mahogany set neck, neck and bridge pickups with independent volume and tone controls, mini-toggle coil-tap switch and a Tremar vibrato with roller bridge. With their distinctive vibrato bar, tailpiece and matching hardware, the Tremars look great and produce silky vibrato ranging from smooth to tremulous. Consider us shaken.

STREET PRICES: Starting at \$805

Hagstrom Guitars, hagstromguitars.com

THE ROCK HOUSE METHOD

Metal Guitar Series DVDs

ROCK HOUSE METHOD'S Metal Guitar Series DVDs feature some of today's most exciting and influential guitar players demonstrating their techniques. The series currently includes Alexi Laiho, Rob Arnold, Oli Herbert, Marc Rizzo, Dan Jacobs, Bobby Thompson and Michael Paget. Each release includes a level-one and level-two DVD that explores the fundamentals of their style. The artists use tracks from their original recordings to illustrate the building blocks and techniques of their signature sound. Each DVD comes with follow-along books that have each lesson tabbed out, an iPod-ready video, 24/7 online lesson support, and access to Rock House's online community of instructors and world-wide users.

LIST PRICES: \$24.99 each

Rock House Method, RockHouseMethod.com

22





IBANEZ

Paul Gilbert Signature AF2 Airplane Flanger pedal

FOR YEARS, one of Paul Gilbert's signature sounds came from a flanger pedal that had been modified to change pitch from high to low, creating a wild dive-bomb effect. The pedal eventually broke, but not before Gilbert and Ibanez were able to collaborate on a pedal that recreates that effect. The result is Ibanez's new Paul Gilbert Signature AF2 Airplane Flanger, a pedal that sounds as wild as it looks.

The AF2 is actually two pedals in one. The Taxi section creates a traditional chorus flange, while Takeoff serves up a reproduction of Gilbert's modified flange tone. Housed in a rugged die-cast case printed with retro orange-and-purple graphics, the AF2 lets you travel in style. It has controls for manual (delay time), speed (modulation speed), range (modulation depth), enhance (feedback), and Takeoff Speed, plus footswitches for on/off and Taxi/Takeoff modes. The no-nonsense interface provides mono input and output jacks and a power input for the included nine-volt DC adapter. Strap yourself in and prepare for takeoff.

LIST PRICE: \$214.27

Ibanez, ibanez.com

23

The Takeoff mode switch gives instant access to Paul Gilbert's signature flange tone.



MESA/BOOGIE

Mark V amplifier

THE MARK V IS like a greatest-hits package for tone. It's like having a faithful recreation of Mesa's most legendary amplifiers—such as the Mark I, IIC+ and IV—packed into one amp, along with bonuses like all-new British-inspired circuits.

The Mark V features Mesa/Boogie's patented Simul-Class power amp with Multi-Watt and Duo-Class technologies, which provide three power and three operating class options that are channel assignable via 10, 45 and 90 watts. Having this flexibility is like having three different amplifiers and being able to use the right amount of power for each musical application.

The Mark V has three fully independent channels, each with three modes, and a five-band graphic EQ that's foot-switchable and channel assignable. For total control of rhythm and lead volumes, the solo level and output level controls are footswitchable over all channels when activated. Finally, a true hard-bypass switch removes effect loops, output level and solo level controls from the signal path for true tube tone. If you're looking for the best of Boogie tones, you won't find a better collection than this.

STREET PRICES: Head, \$1,999.00; 1x12 combo, \$2,099.00

Mesa/Boogie, mesaboogie.com

24



25

BOSS

TU-1000 Professional Stage Tuner

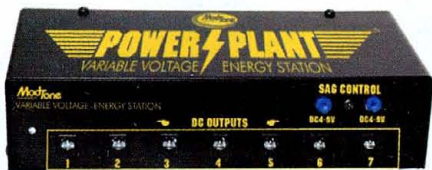
IN A WORLD where everything is getting smaller, it's nice to see a company think big. For 2009, Boss has expanded its lineup with the TU-1000 Professional Stage Tuner. More than 16 inches wide and nearly seven inches deep, the TU-1000 has a super-large, high-intensity LED display that you can read from the bar across the street. In Cent mode, the display functions like a needle-type meter, while Stream mode uses fluid light motion to indicate when notes are in or out of tune.

The TU-1000 can easily handle open and alternate tunings as well as dropped tunings up to six semitones below standard. The floorboard design powers up to six effect processors and has two audio outputs to make the TU-1000 an all-in-one performance solution. Now that's thinking big.

LIST PRICE: \$362.50

Boss, bossus.com

PRODUCT PROFILE



POWER IT ALL UP!

Modtone Effects

POWER PLANT

The ModTone Power Plant, is professional quality power supply for the discriminating player. The ModTone Power Plant features a toroidal transformer with eight isolated outputs. Five outputs are switchable from 9vdc to 12vdc, two feature SAG controls to go from 4v-9vdc, and the last is a 9vAC output. With functional additions such as back mounted DIP switches, trimpot SAG adjustment screws, and a courtesy outlet.

SRP: \$199.95

modtone-effects.com



THE PERFECT GIFT!

Grip Studios

These original designs are hand-crafted in the USA. Made of durable materials and engineered to balance, protect and display your Axe in style. With our reinforced steel mount and cushioned padding you can rest assured your baby's in good hands. Many styles and colors to choose from including our new hero hanger mounts, for your Guitar Hero and Rock Band controllers.

SRP: from \$39.00

www.guitargrip.com

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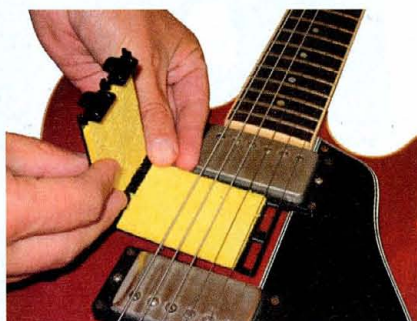
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WEAPONS OF WRATH

Lamb of God's Mark Morton preaches his gospel of tone.

By NICK BOWCOTT

>>DESIGN PHILOSOPHY "My setup revolves around my love for the Mesa/Boogie Mark IV, because that amp is so unique," says Mark Morton, axman for Lamb of God, whose new album, *Wrath*, is high on the charts. "As soon as I played through one, it was like the sun came out—I felt comfortable with it immediately. The evolution of my rig was really just about learning how to manipulate and complement that amp with different combinations of guitars and pickups, and with a little bit of processing in front of it."

Morton runs two Mark IV heads: one for him onstage and another for

the front-of-house sound system. The sound system head runs to an isolation box and is tweaked according to whatever the soundman needs.

>>CONTROL ISSUES Morton's tech, Grape, performs all his switching, though the guitarist handles his own wah work. Even so, there's not much for Grape to do. Morton says, "My rhythm sound is pretty much set, and I use the overdrive and the phaser only on leads. So whenever I do single-note and solo stuff, he just hits those two pedals for me."

>>FAVORITE PIECE OF GEAR "It's a tough call between my Jackson Dominion guitars and my amps," Morton says, "but I'm going to have to go with the Mesa/Boogie Mark IVs, because



I WAS SORRY TO SEE THE MESA/BOOGIE MARK IVs DISCONTINUED. BUT I'VE GOT ABOUT EIGHT OF THEM."

they've really been the foundation of my tone. It's also something that's pretty unique to Lamb of God, because both Willie [Adler, Morton's co-guitarist] and I use them, and not a lot of other guys do. They've been the cornerstone of our guitar sound from the beginning. I really love those amps and was really sorry to see them discontinued. But I've got about eight of them, so I think we'll be all right."

>>SECRET WEAPON His Jackson Dominion. "That's the other key component of my sound. It's really important to have an instrument in your hand that feels comfortable and is helping you play what you need to play. You don't want a guitar you have to wrestle with." □

